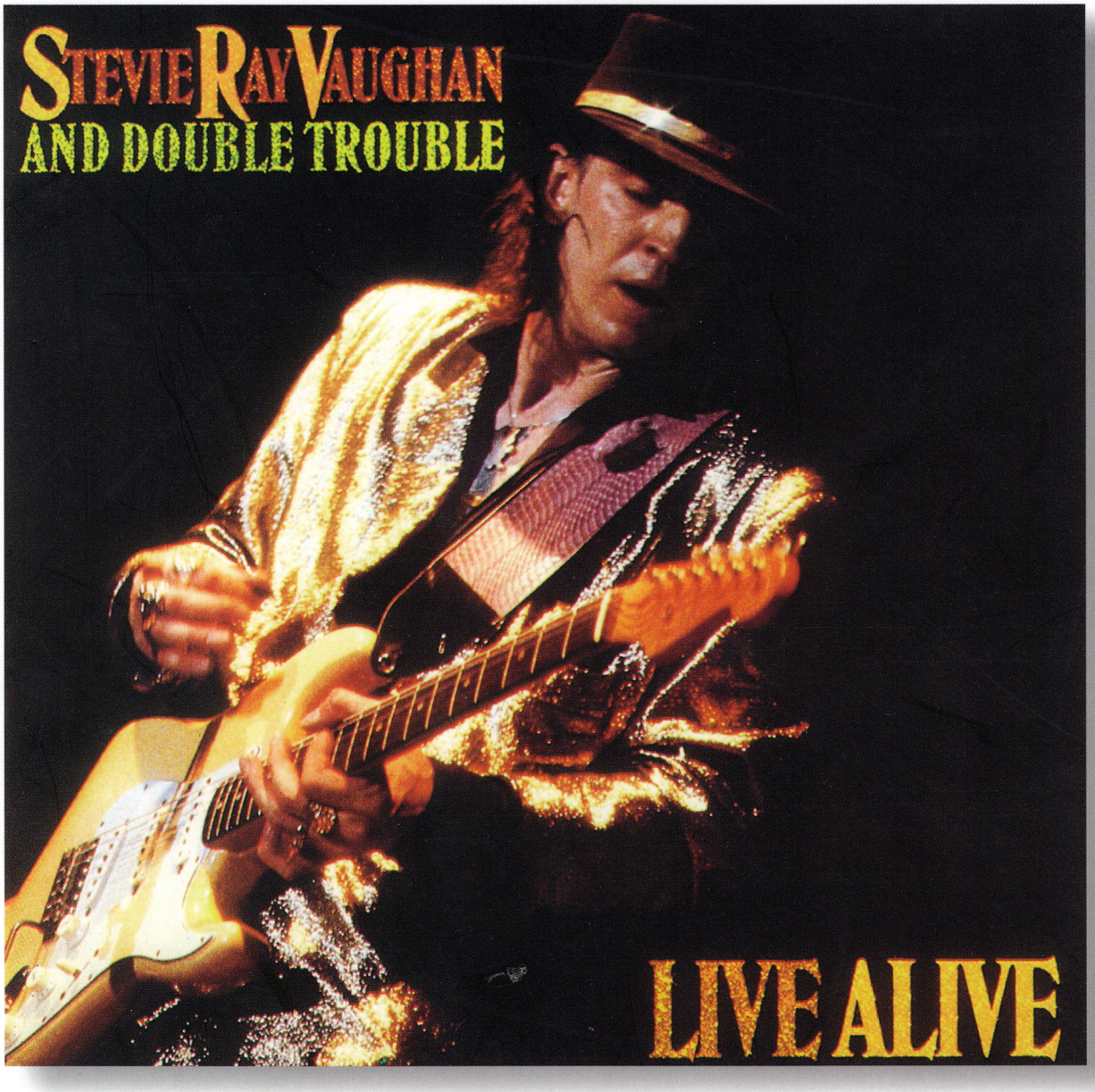
BAND SCORE

# STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LIVE ALIVE SELECTION

SAY WHAT! / AIN'T GONE 'N' GIVE UP ON LOVE / PRIDE AND JOY / MARY HAD A LITTLE LAMB
COLD SHOT / TEXAS FLOOD / LOVE STRUCK BABY / CHANGE IT




SHINKO MUSIC PUB.CO.,LTD.

BAND SCORE

# STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LIVE ALIVE SELECTION

**SAY WHAT! / AIN'T GONE 'N' GIVE UP ON LOVE / PRIDE AND JOY /
MARY HAD A LITTLE LAMB / COLD SHOT / TEXAS FLOOD / LOVE STRUCK BABY / CHANGE IT**

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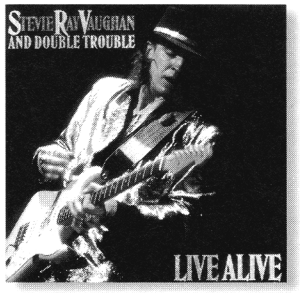


BAND SCORE

# STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LIVE ALIVE SELECTION

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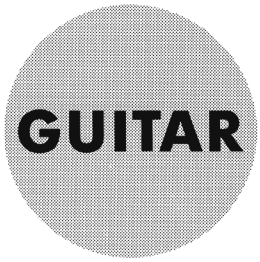
# 譜面の見方

できる限り詳細にコピーし、譜面にしたが、微妙なニュアンスや譜面には書き表わせないリズムも多く、それらは実際に曲(CD)を聴いて感じ取ってもらいたい。

また譜面を読むに当たっては、各パート譜のオクターブの表記の違いに注意してもらいたい。通常の場合、男性ボーカル・ギター・ベースなどは、実音（実際の音）よりもオクターブ高くして譜面に表記される。これに対し、ピアノなどのキーボード類は実音のままである。したがってキーボード譜をギタリストが弾く時などは、特に注意してもらいたい。

一般的な注意点はこれくらいにして、ギター・ベース・ドラム譜について以下に解説しておく。

## GUITAR



付記した記号の意味は下記の通り。

C：チョーキング。

U：チョーキング。ただし、チョークしてから音を出すという点で、Cとは区別する。

D：チョーク・ダウン。チョークしてある音をチョークしていない音へ戻す。

H：ハンマリング・オン。

P：プリング・オフ。

S：スライド。ただし、ボトルネック奏法とは別。

tr：トリル。指定の長さだけHとPを連続させる。当然ピッキングは最初の１回だけ。

●U・D・Pなどがスラーで結んである場合も、ピッキングは最初の１回だけ。あとは左手のフィンガリングで音をキープしていく。

gliss：グリッサンド。スライドと同様のものだが、Sほどスライドし始める出発点・し終わる終着点、その両方あるいは片方の位置(音程)がはっきりしていない場所を示す。ただし、ギター譜ではこのグリッサンドが頻繁に出てくるため、glissの付記を省略し、音の上昇・下降を表わす斜線( ⌟・⌝ )のみで表現した部分もある。

〰：ヴィブラート。

Harm：ハーモニクス。タブ譜に指定されたポイントに軽く指を触れ、ピッキングする。

Ⓟh：ピッキング・ハーモニクス。ピックを深く持ち、弦をアタックする際、親指の腹も弦にこすり付けて力強くピッキングする。

↓×：主にアタックだけで、音程としてはっきりとは出てこなかった音を示す。まれに音程の不確実な音を示すこともある。また、和音を押さえてカッティングしている時に、左手がミュートしていた場合も含む。

## BASS

へ音記号で表わしてあるので注意すること。また、ギターで用いた記号がそのまま使われている場所があるので、前記したギターの記号を確認しておくことが必要だ。

## DRUMS

五線の間を使って、上からタム(G音の位置)・スネア(E音)・バスタム(C音)・バスドラ(A音)。また、上のB音の位置にある↓◇はシンバル、↓×はハイハット（O→open・+→close)、下のF音の位置にある×↑はハイハットのペダルを踏んで鳴らした音。

# SAY WHAT!

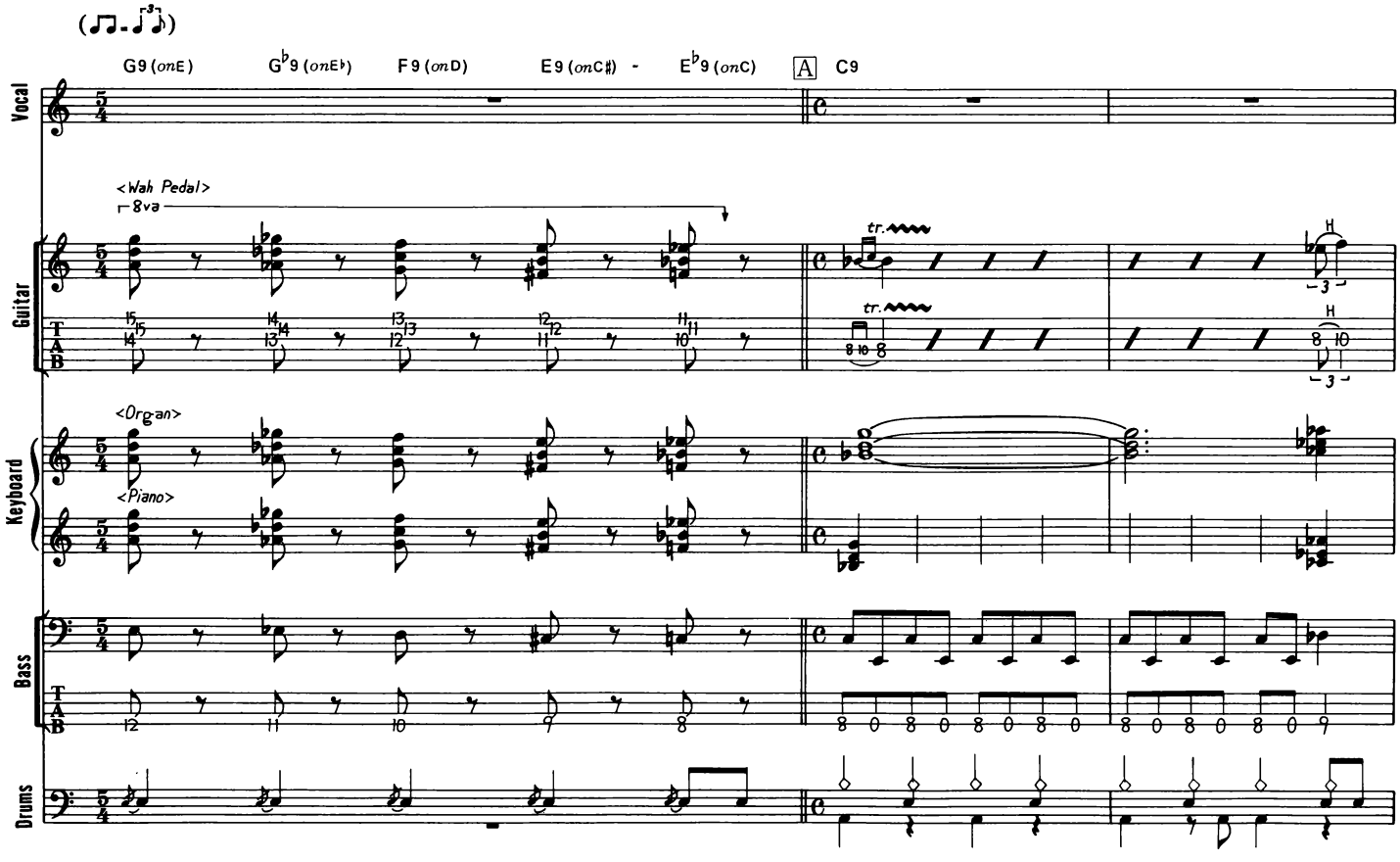
セイ・ホワット！

**Music by Stevie Ray Vaughan**

この曲ではワウ・ペダルを使ったレイ・ヴォーンのギター・プレイを聴く事が出来る。ミディアム・テンポのブルース・ナンバーとなっており、コード進行もオーソドックスなブルースの12小節パターンだ。リズムは８分音符が３連のノリの、いわゆる“シャッフル・ビート”となっているので注意しよう。まず、曲の始めの部分に気を付けてもらいたい。ここはコードが半音で下がっているパターンだが、全部で５拍になっており、各パートのタイミングを合わせて演奏する事がポイントだ。Ⓐはギター・ソロとなっている。ずう〜とワウ・ペダルを使いながら、かなり長いソロをプレイしている。ワウ・ペダルは大体１拍ごとに踏み込んでいるようだが、フレーズに合わせてサウンドを変化させるようにしよう。Ⓑの部分はオルガンによるソロだ。この曲ではキーボードはオルガンとピアノの両方が使われているが、片手ずつで両方を１人のプレイヤーが弾いているようだ。オルガンのソロ・フレーズは、かなり細かい音符を弾いている。リズムがモタついたりしないように、軽やかなプレイを心掛けてもらいたい。この曲ではⒹの部分になって、やっとヴォーカルが出てくる。ヴォーカルといっても、ワン・フレーズをコーラスで繰り返しているだけだ。この部分、譜面で×印で書かれている音は、ギターの弦をミュートしながらカッティングしているものだ。ここもワウ・ペダルを効果的に使っており、パーカッションのようなサウンドでのプレイとなっている。



【Tuning : Half Step Down】

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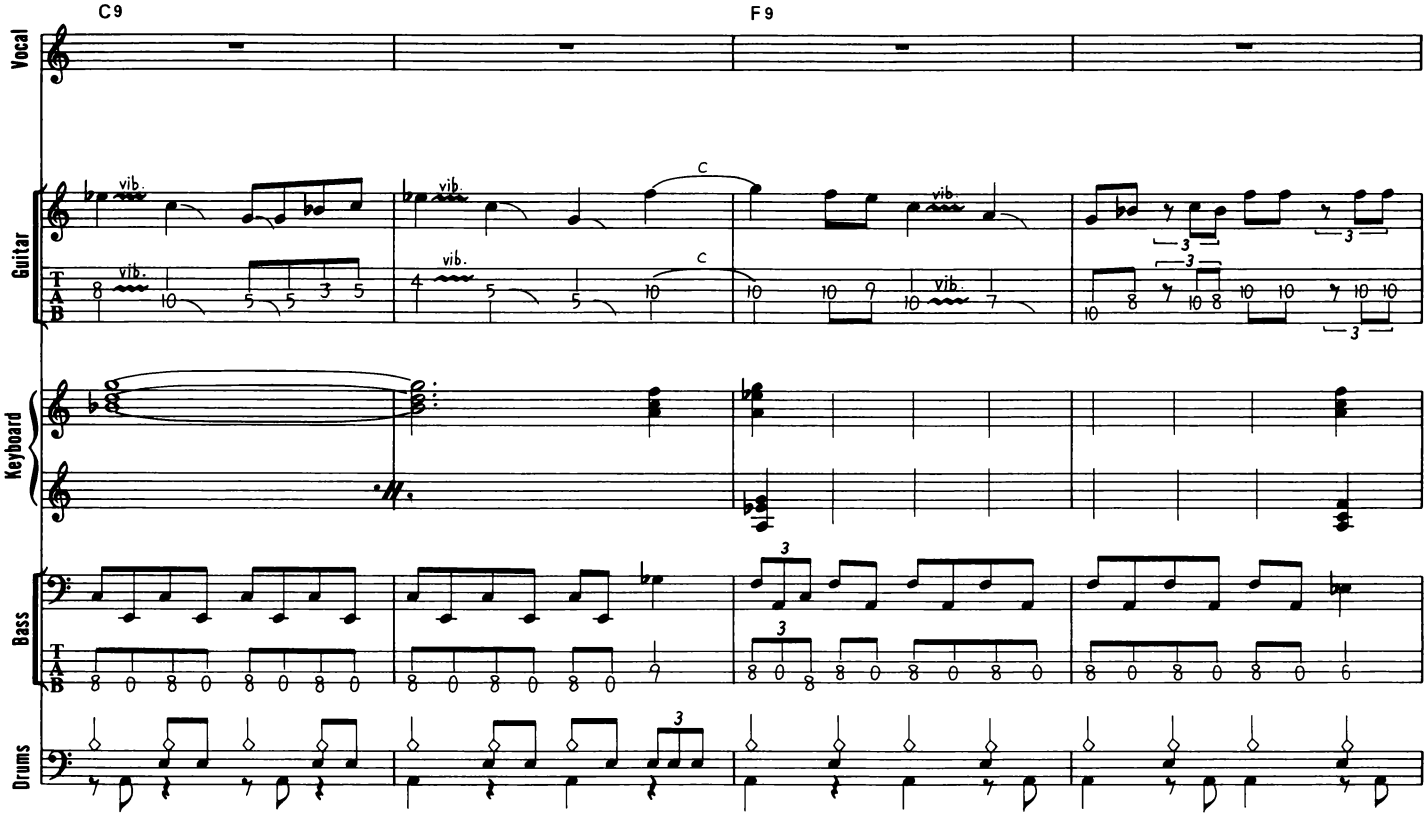
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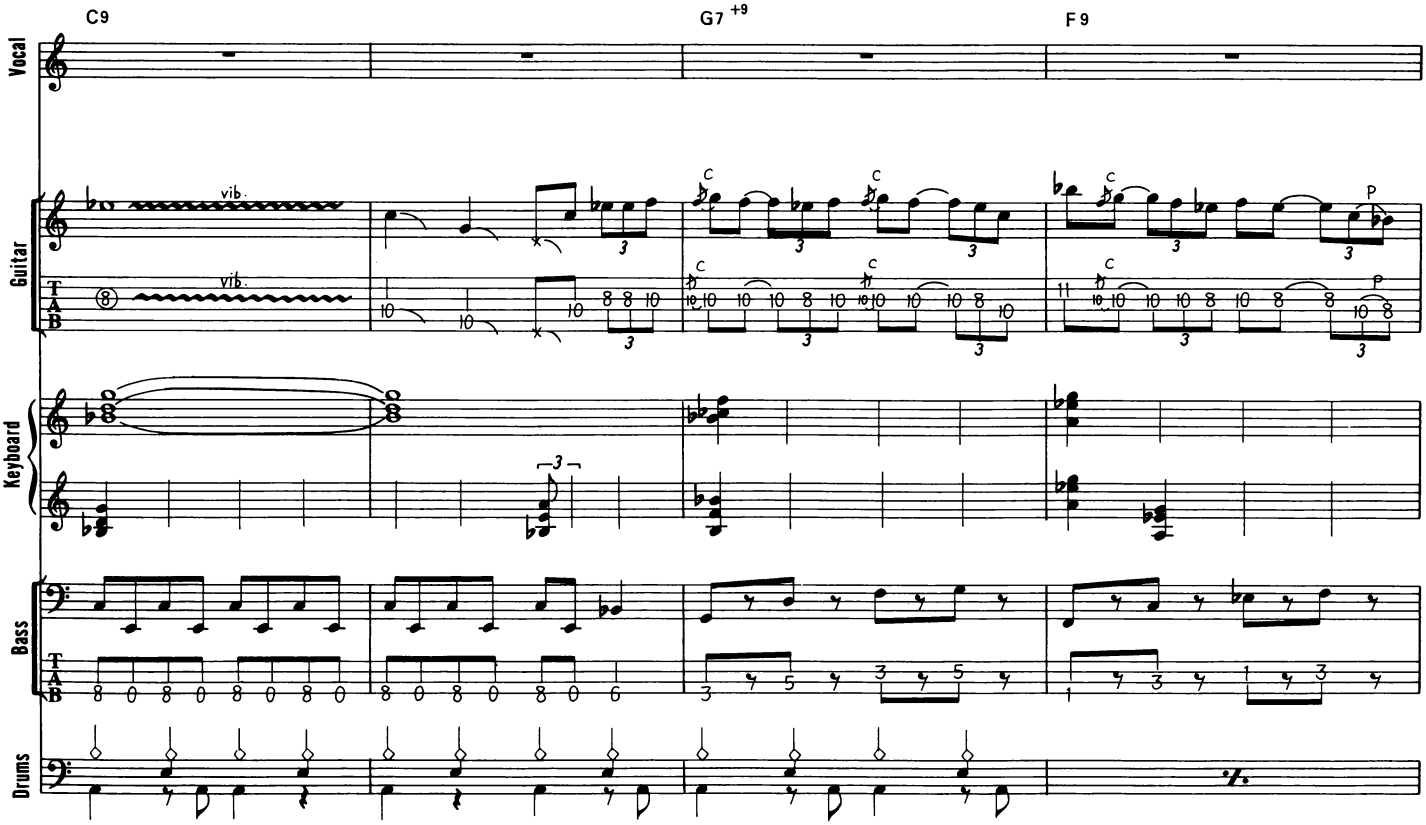
vib.
C

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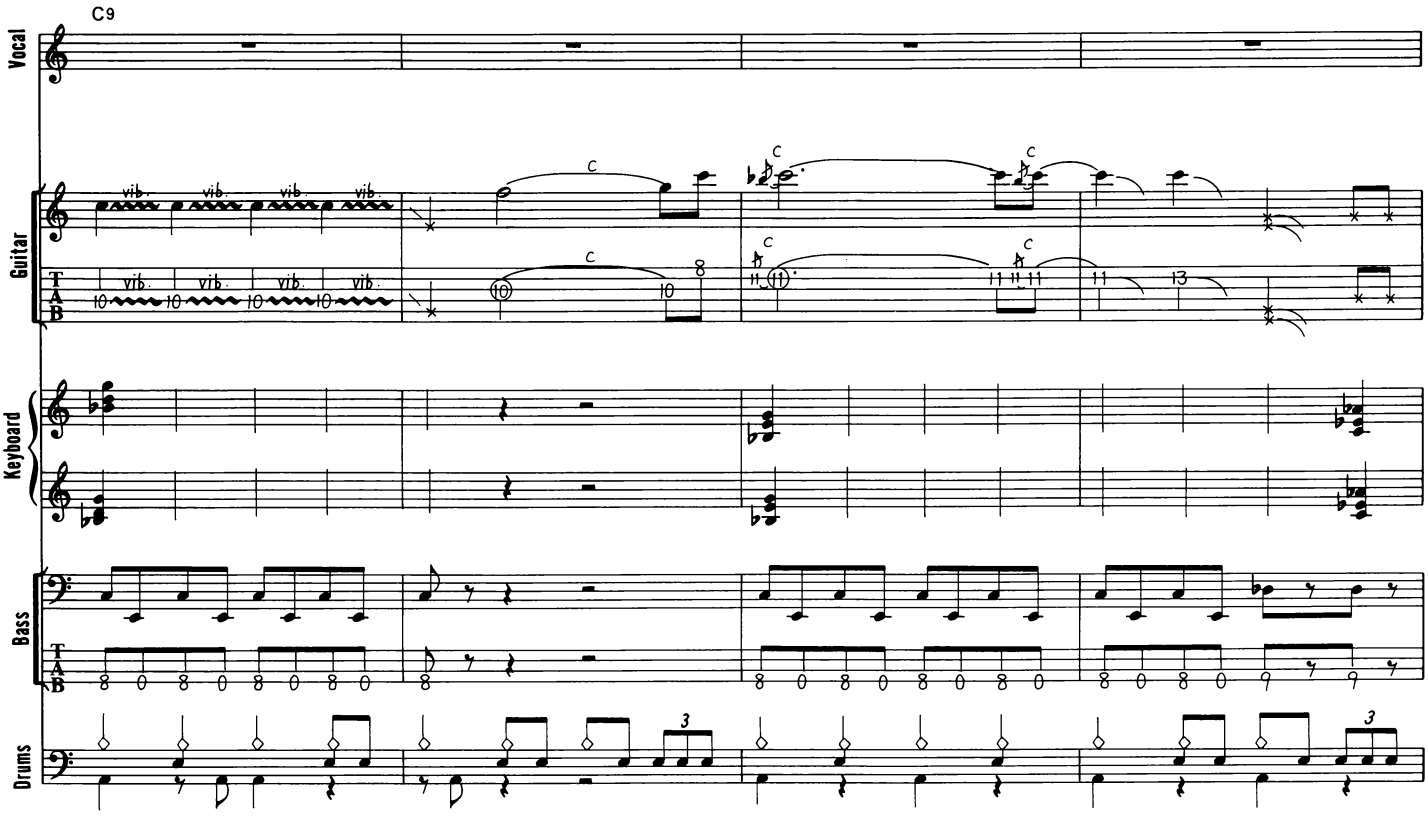
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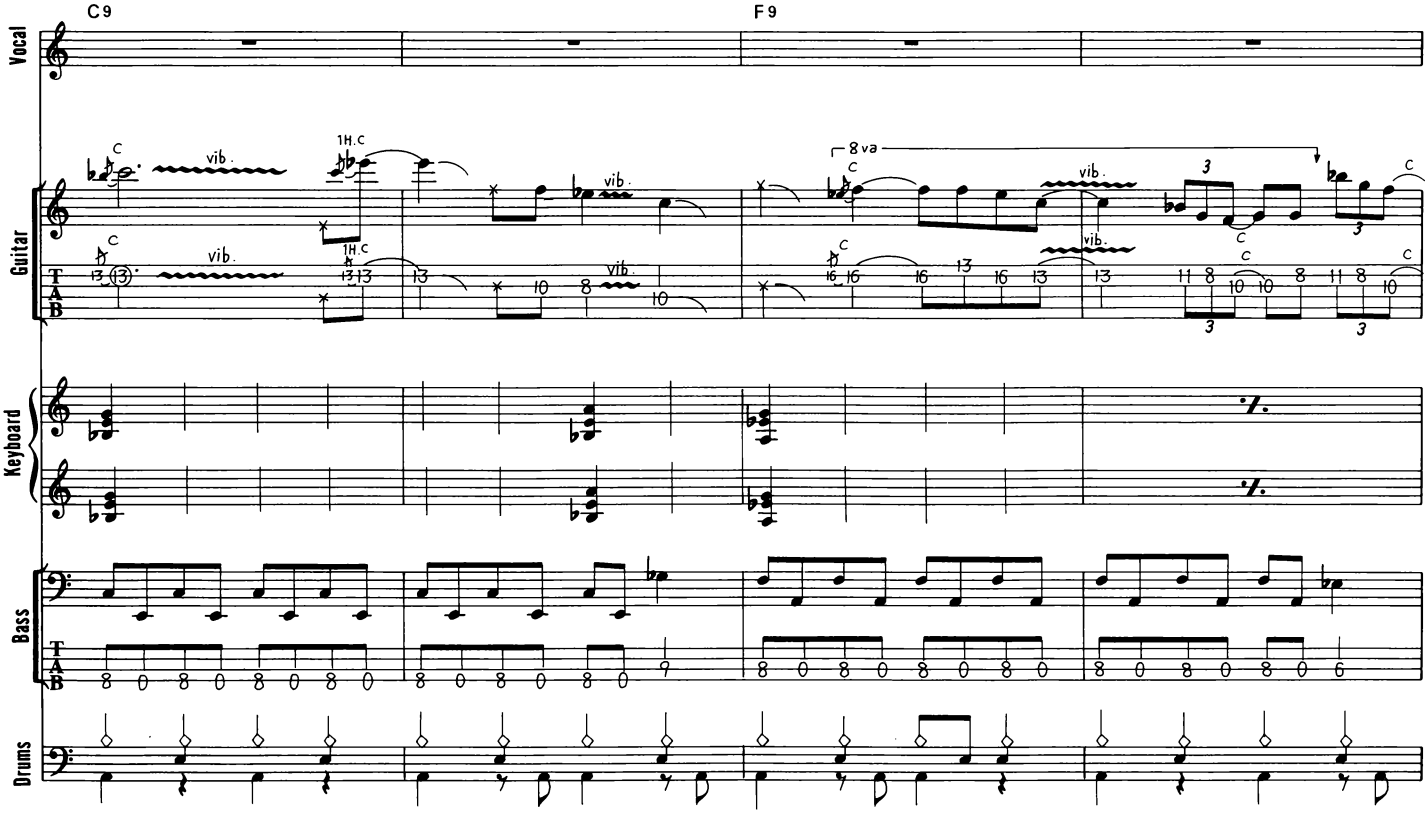
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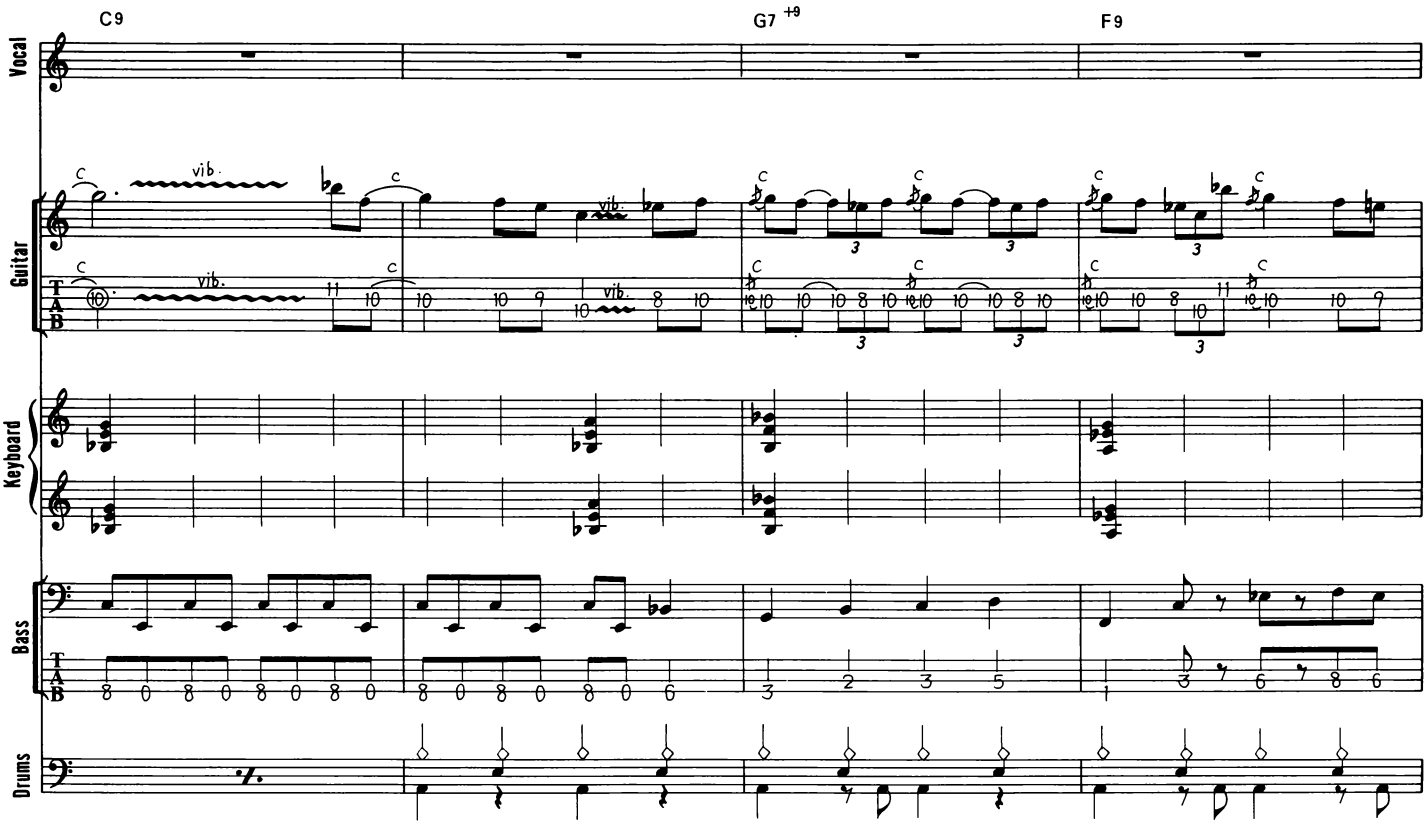
1H.C
C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T
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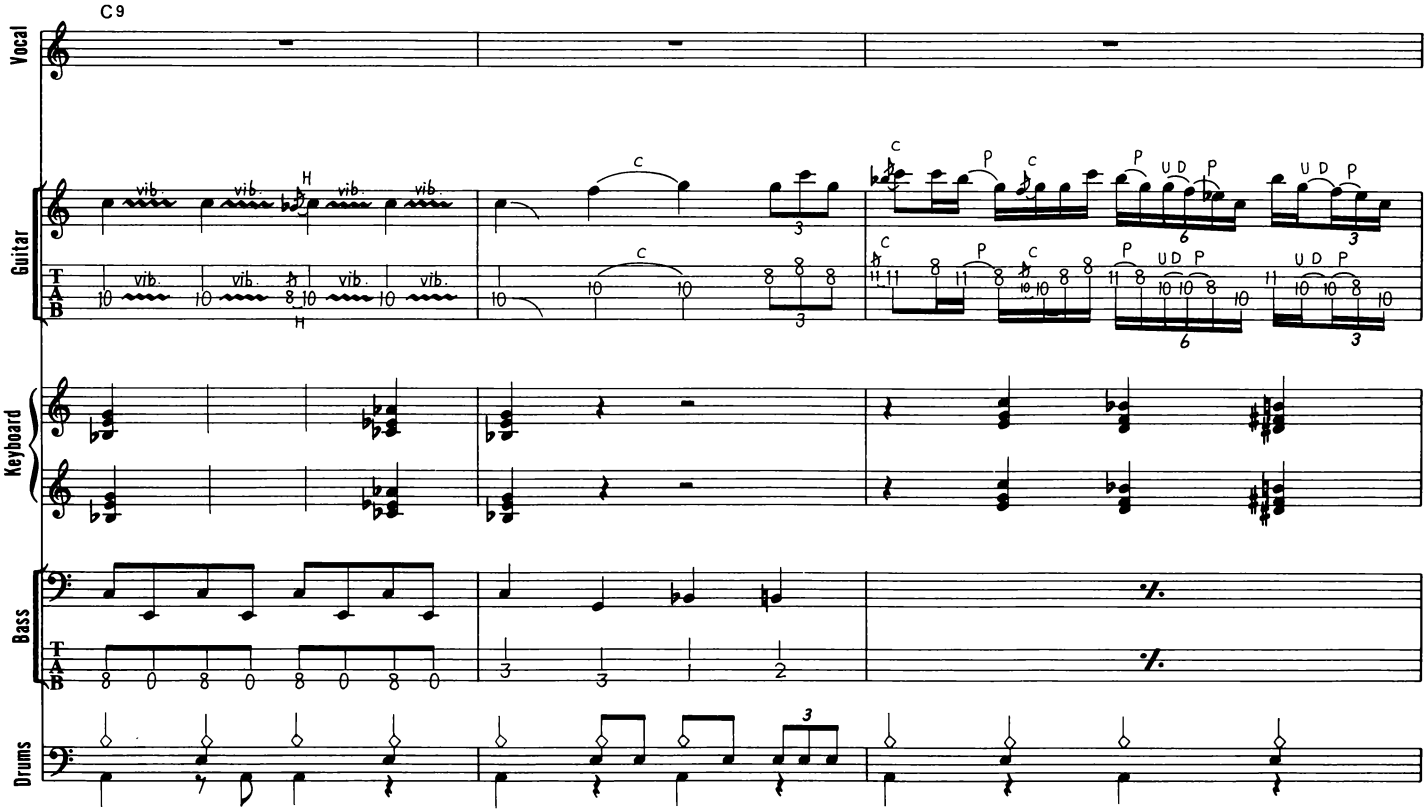
B

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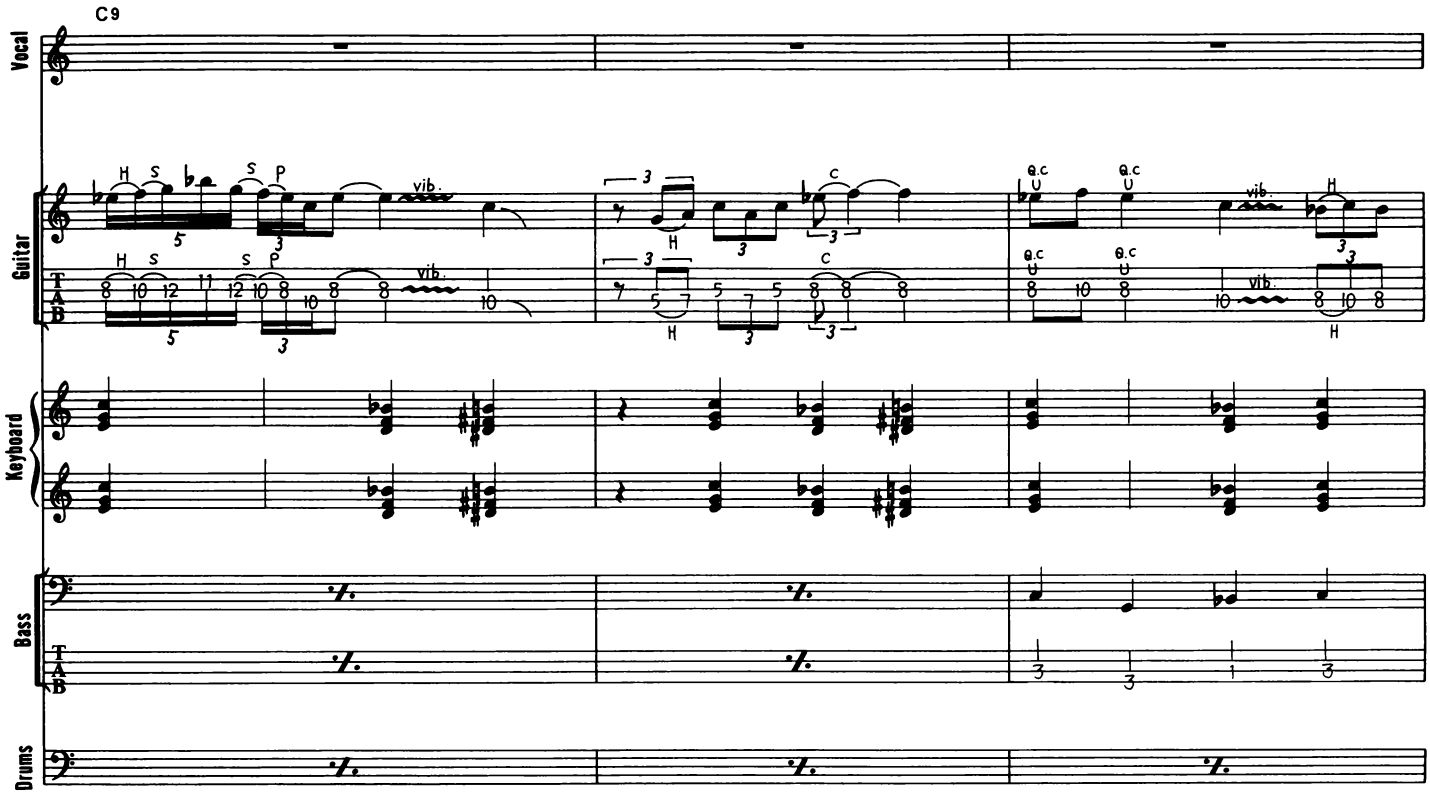
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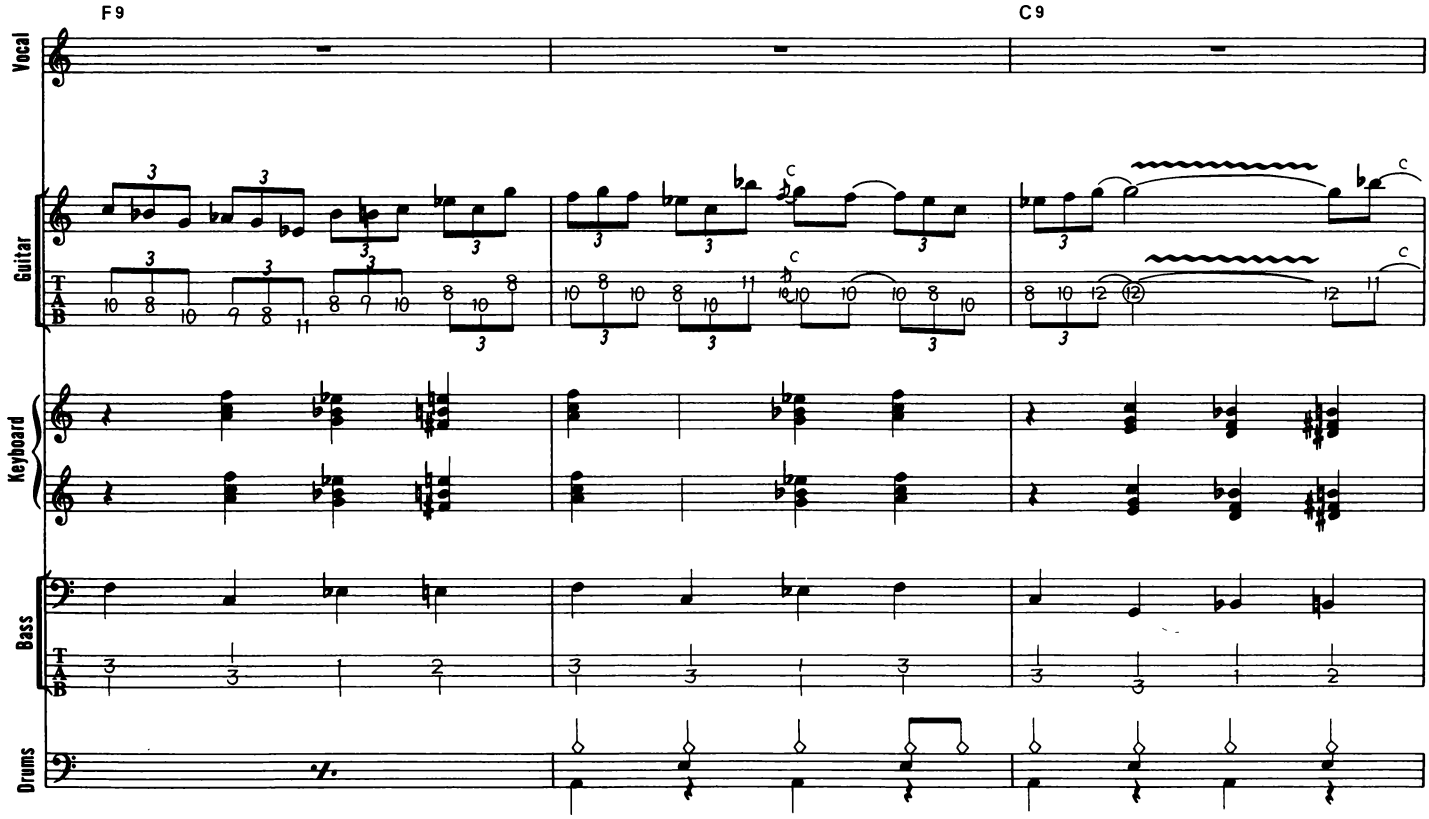
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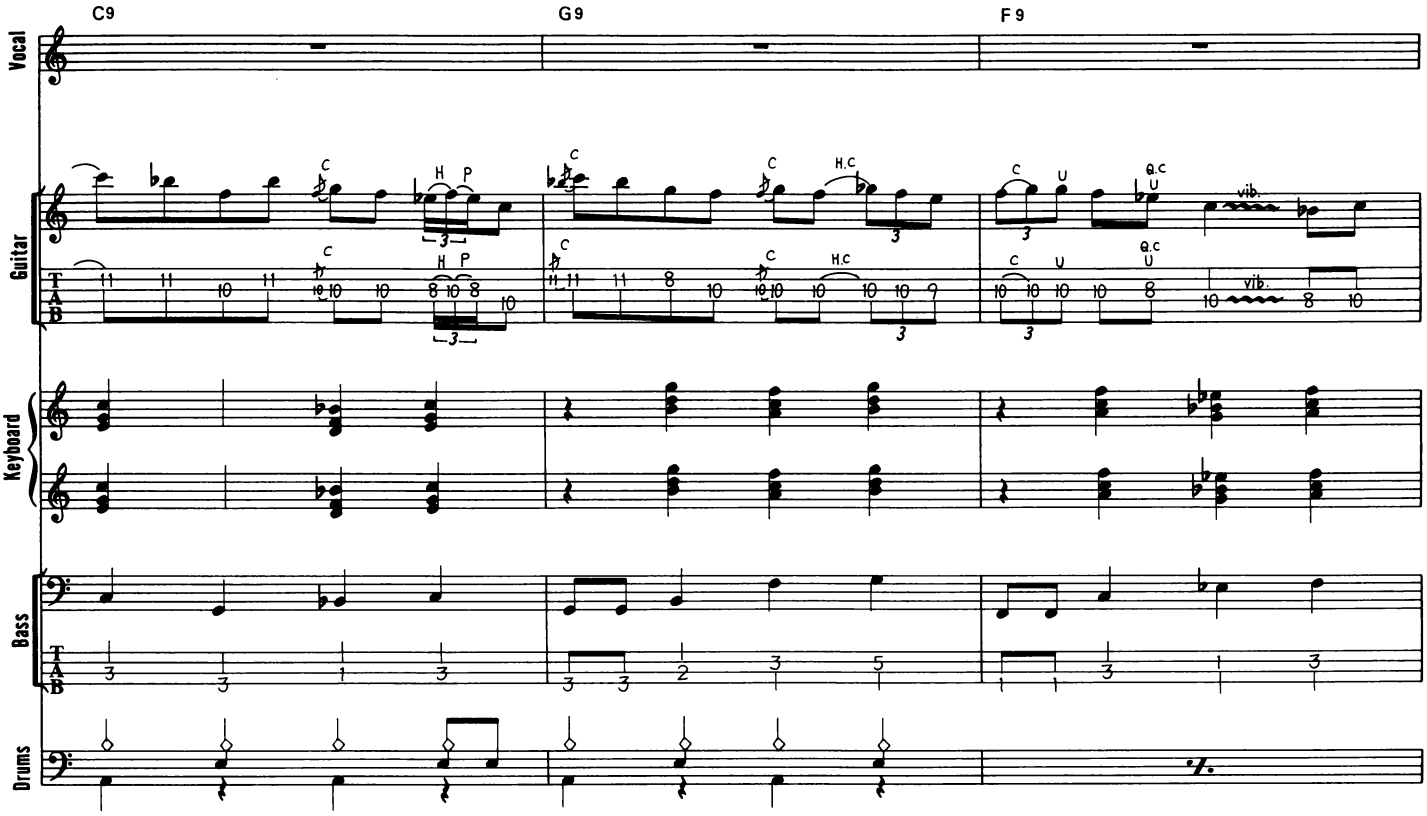
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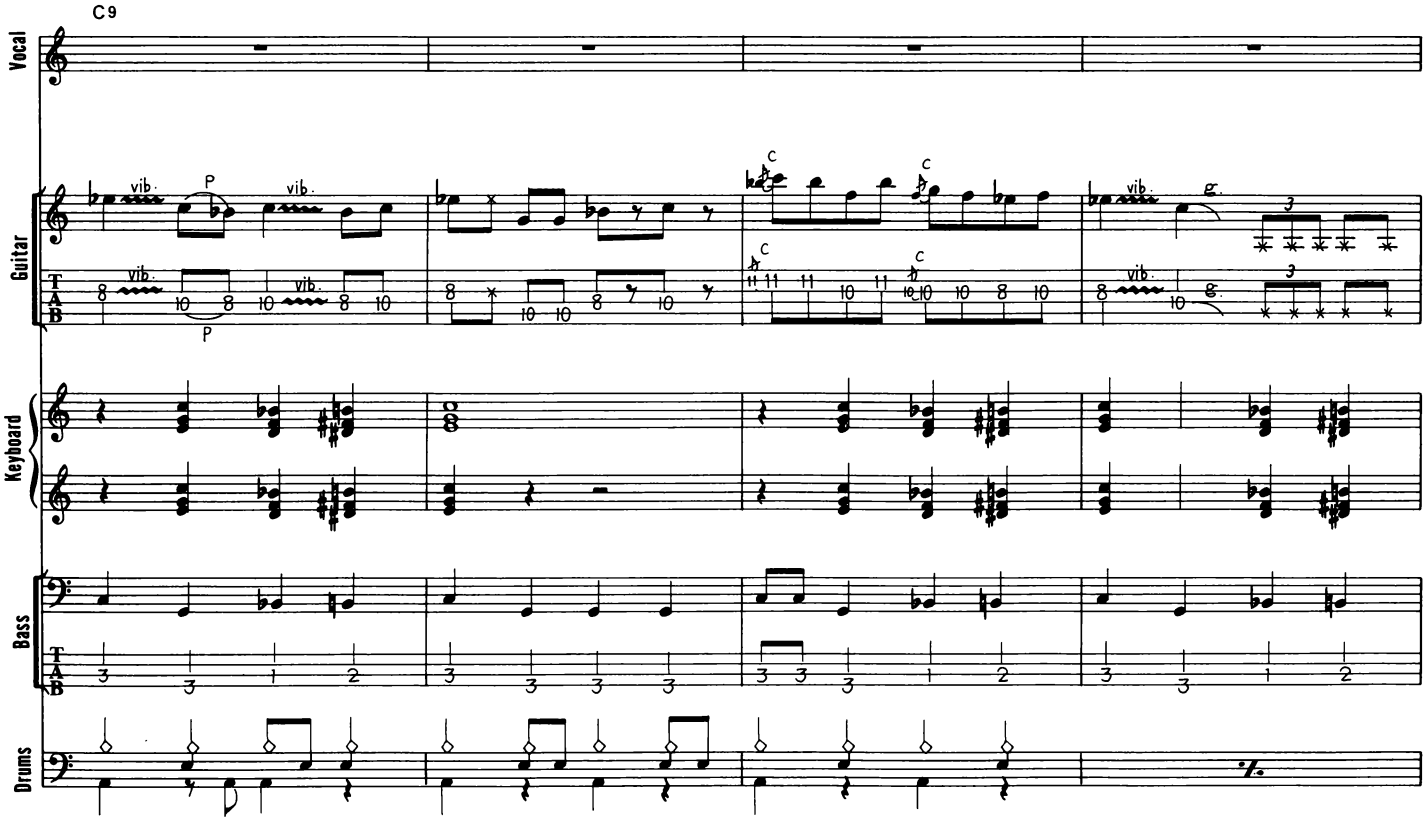
vib.

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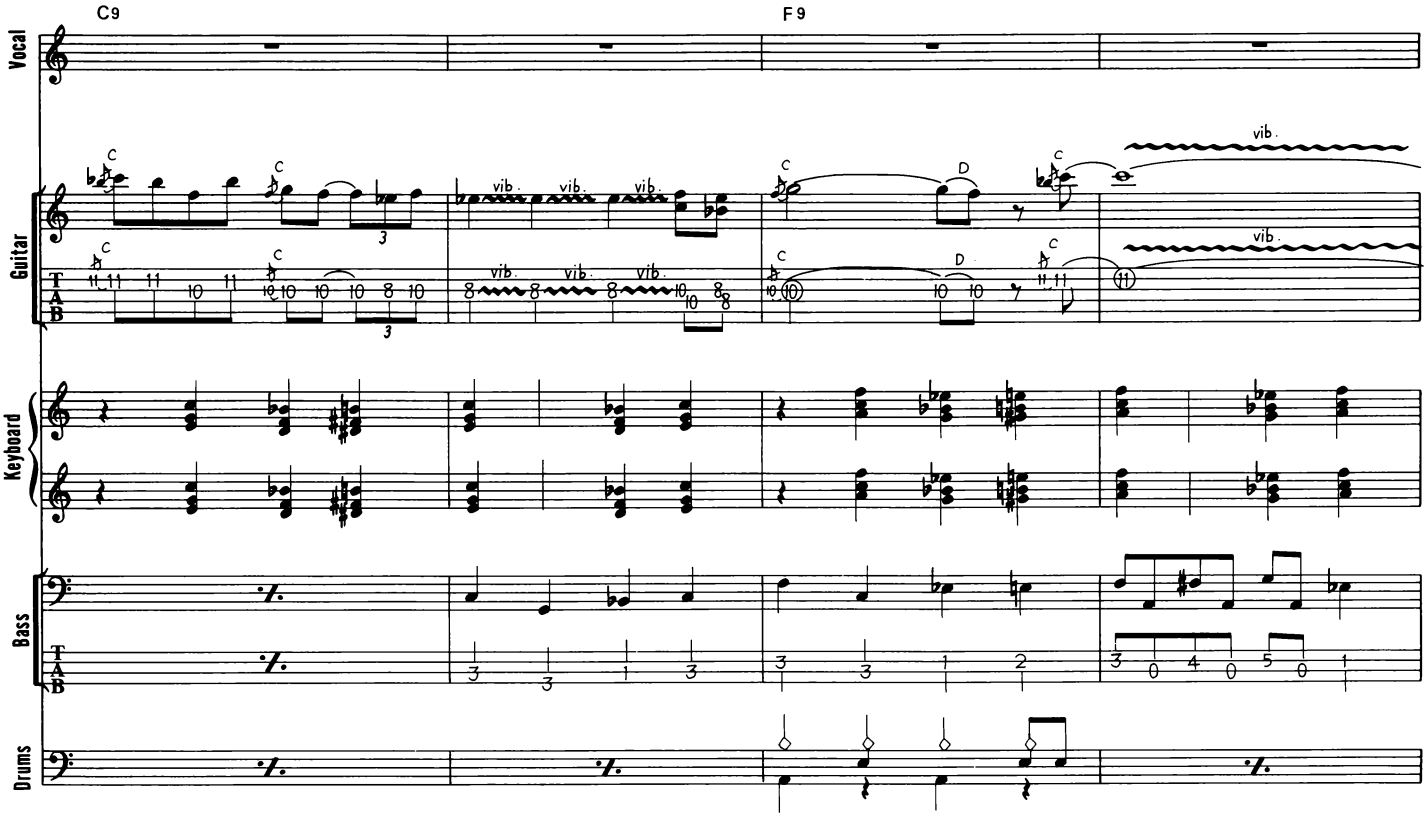
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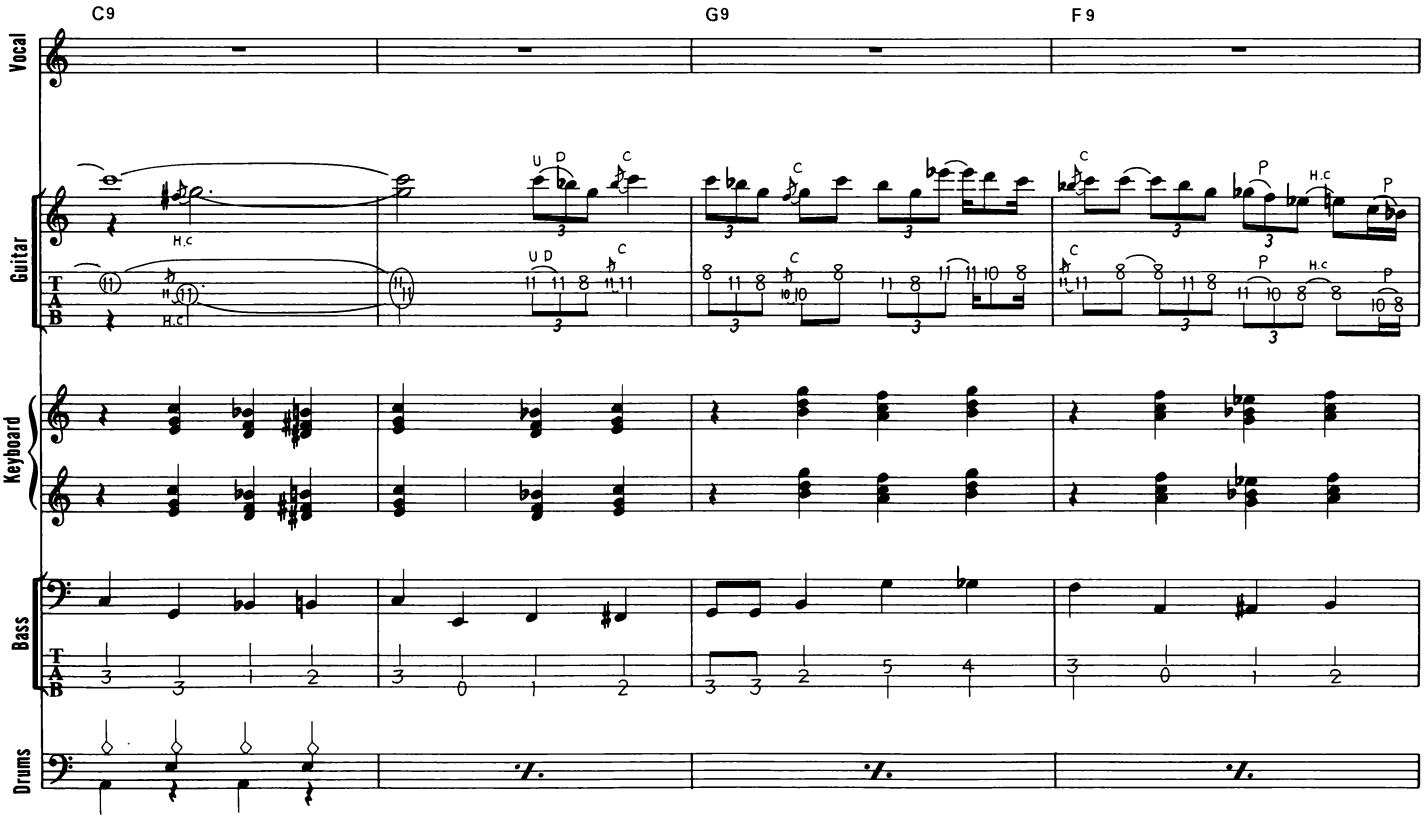
C
D

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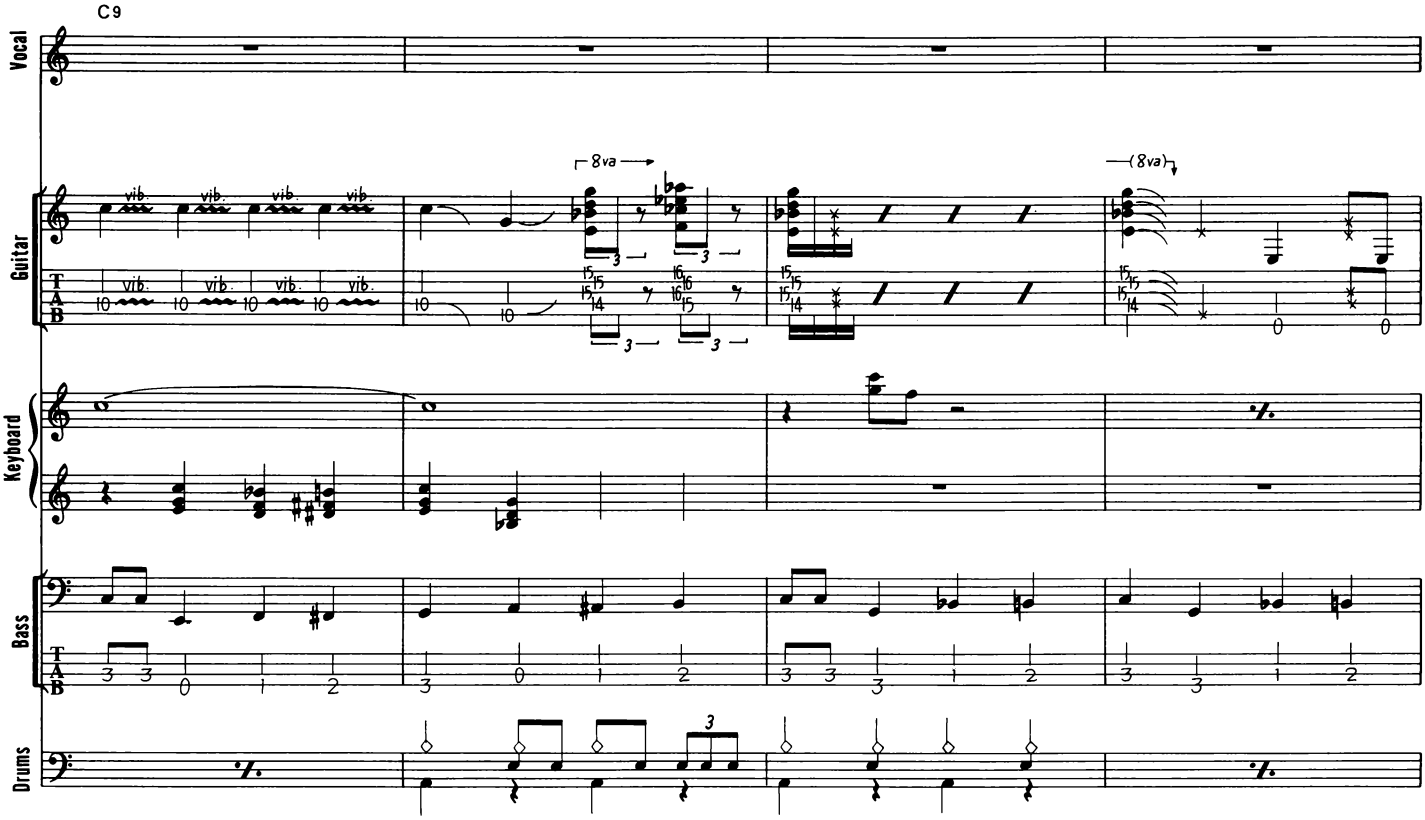
D
C
P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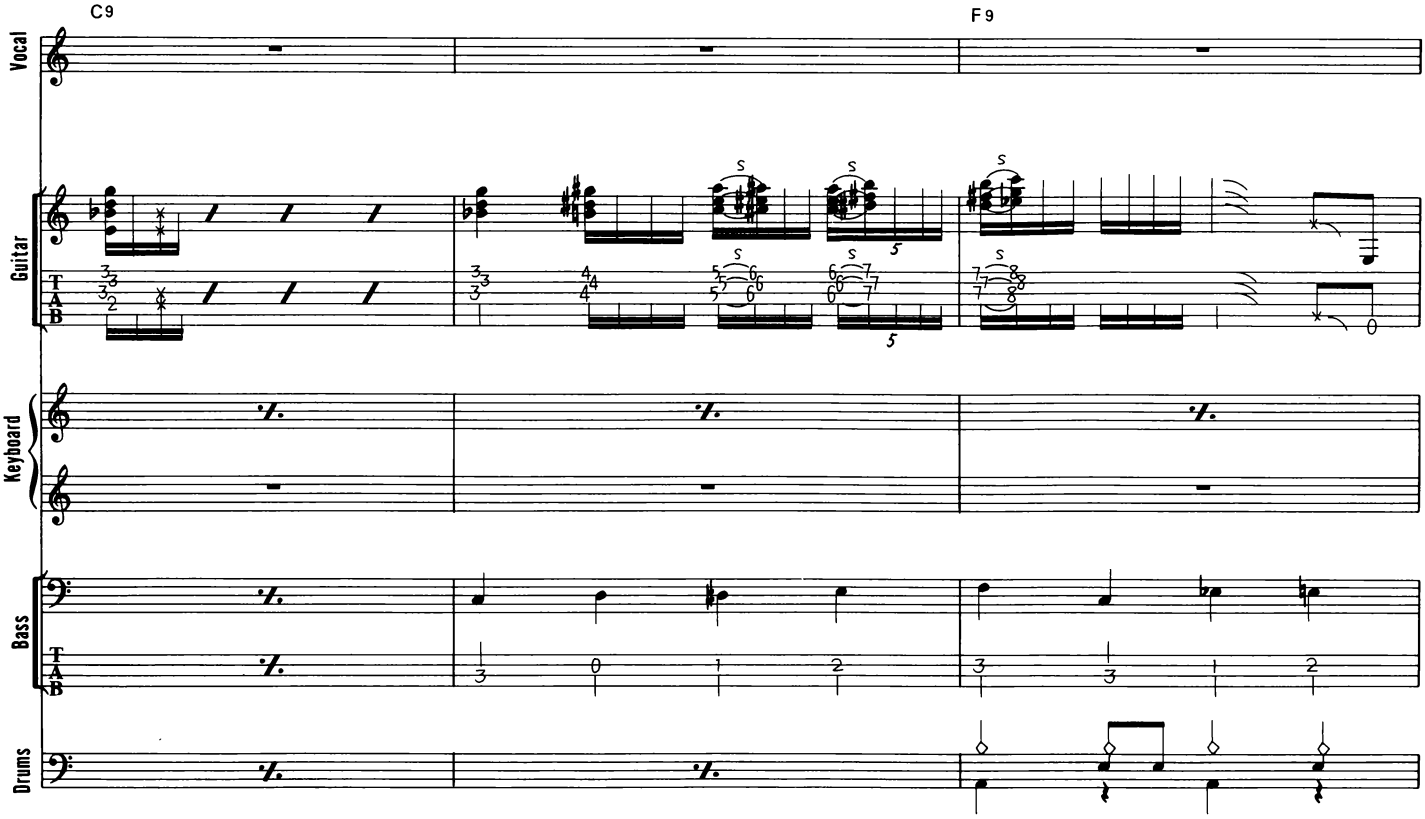
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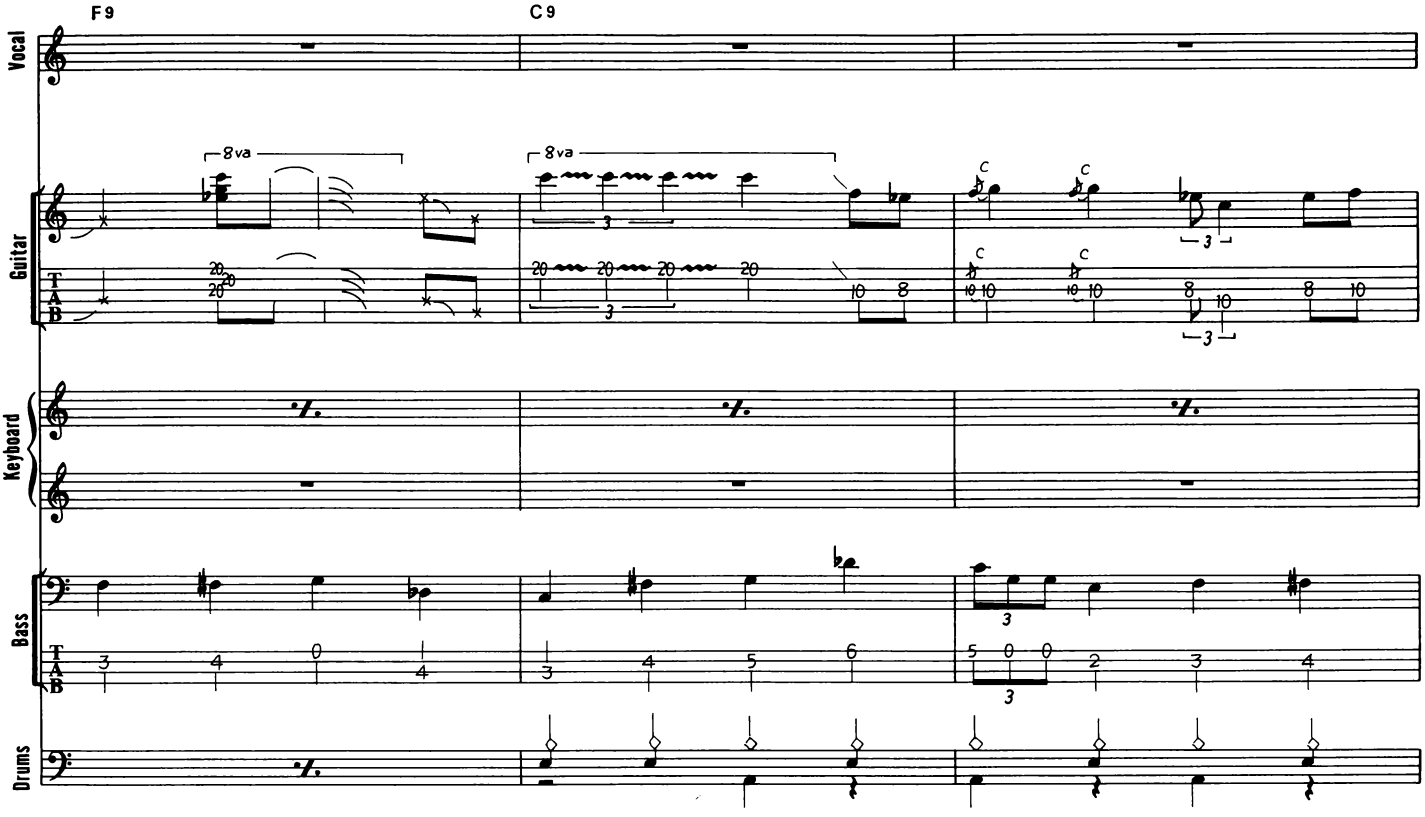
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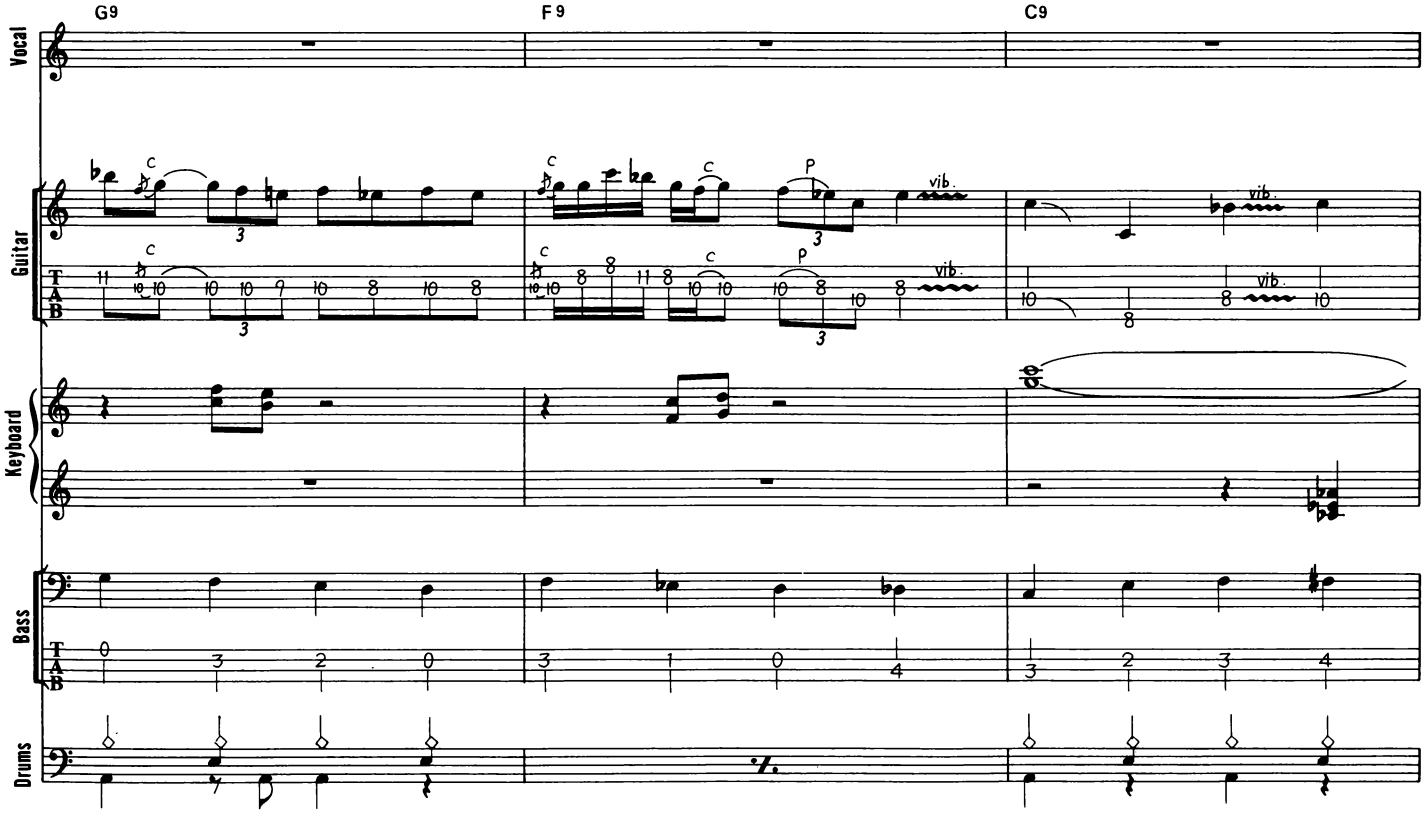
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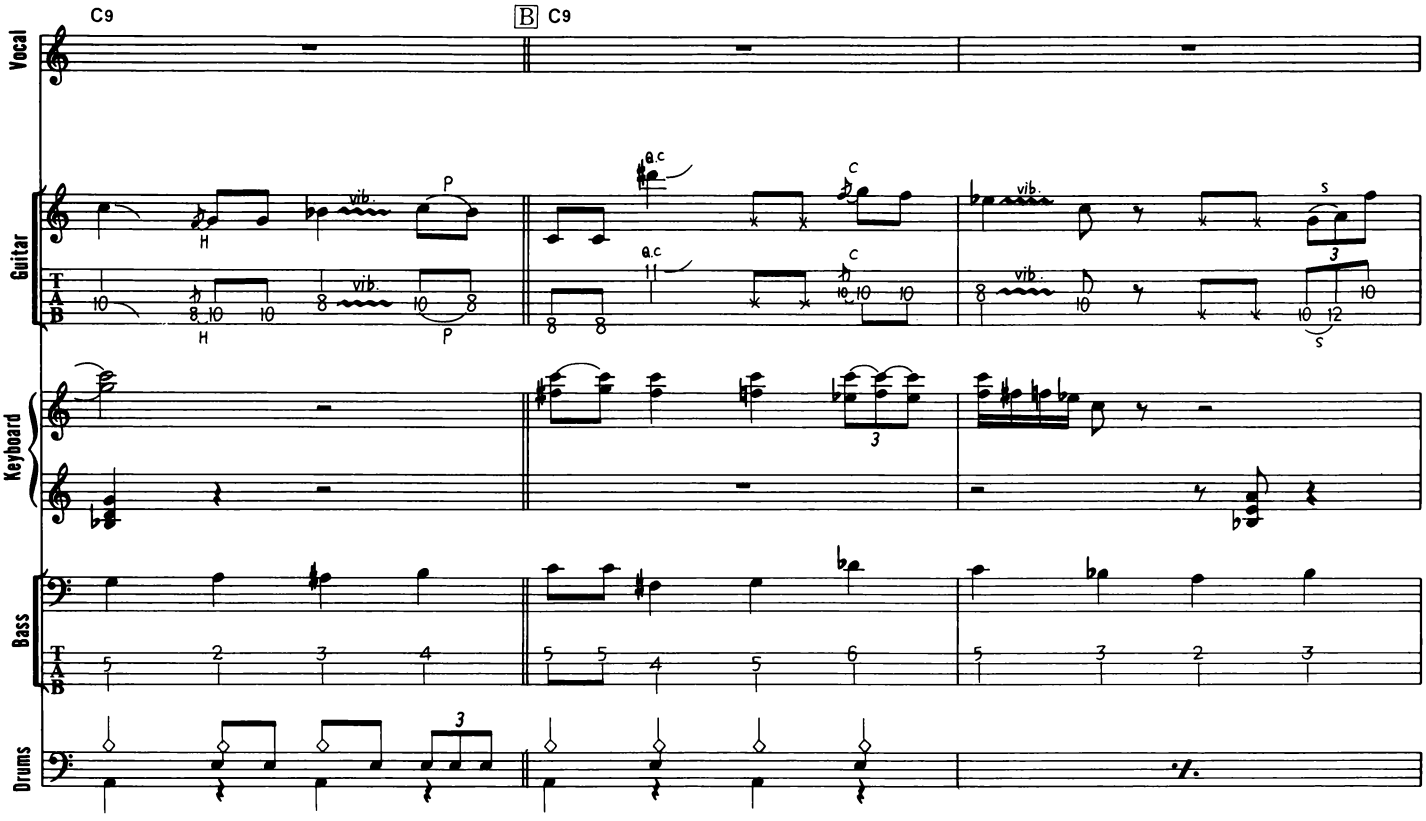
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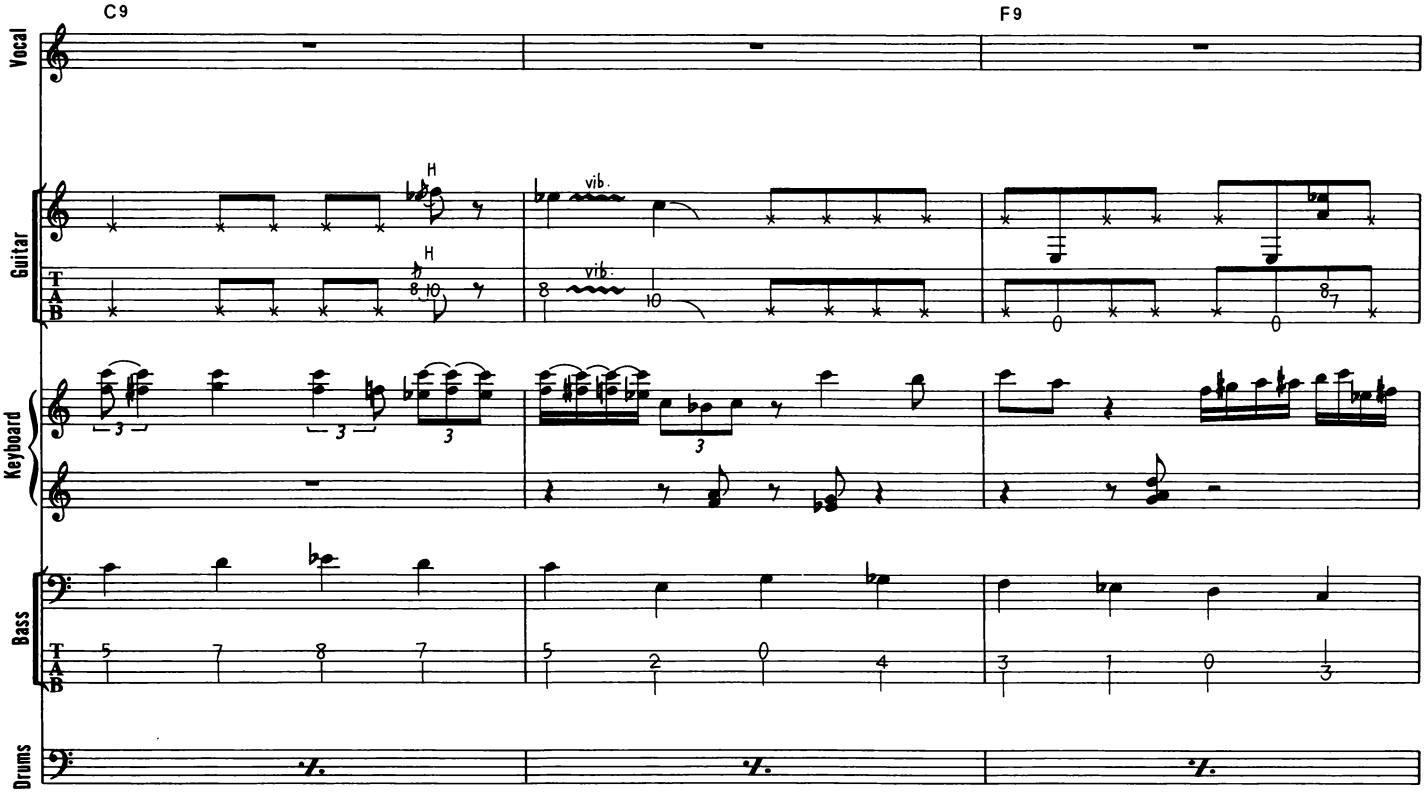
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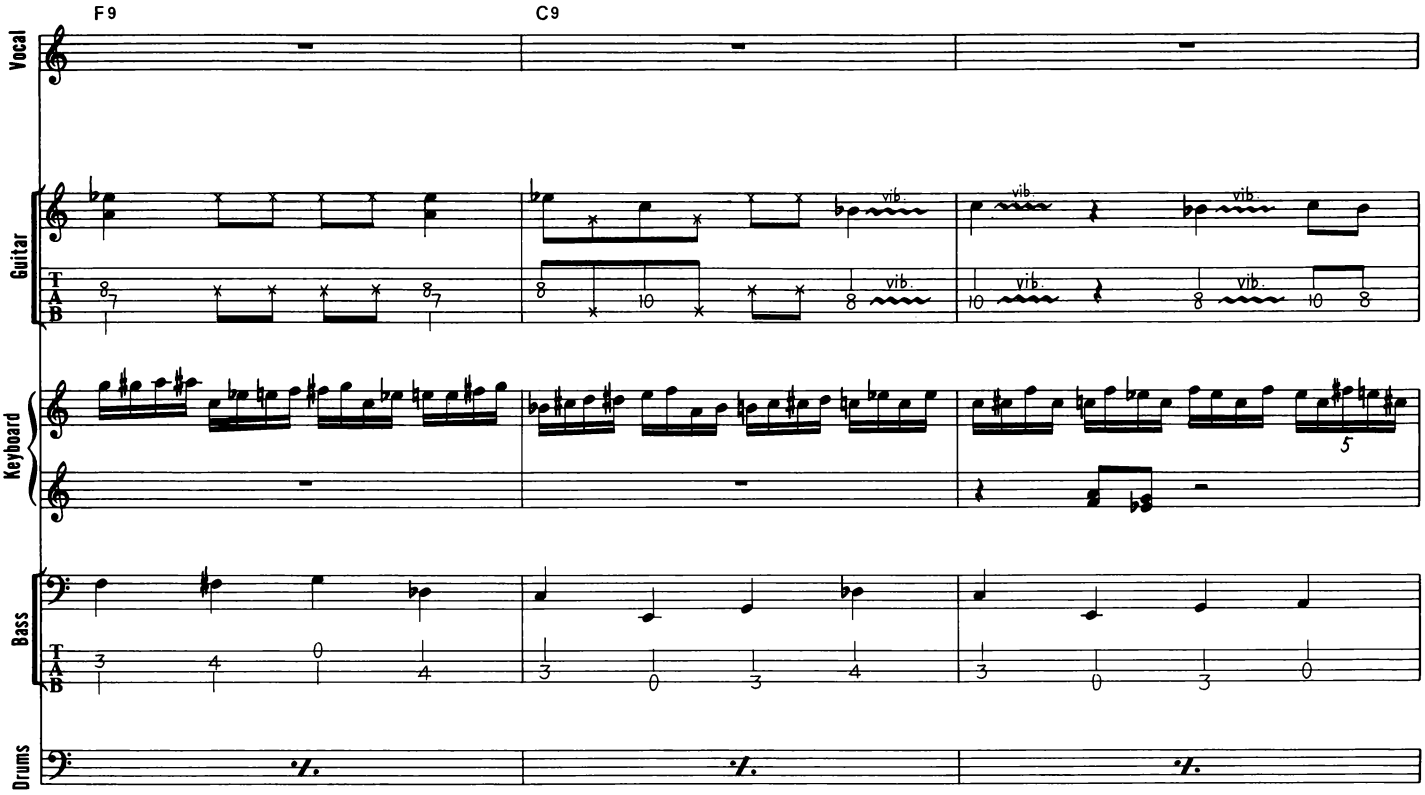
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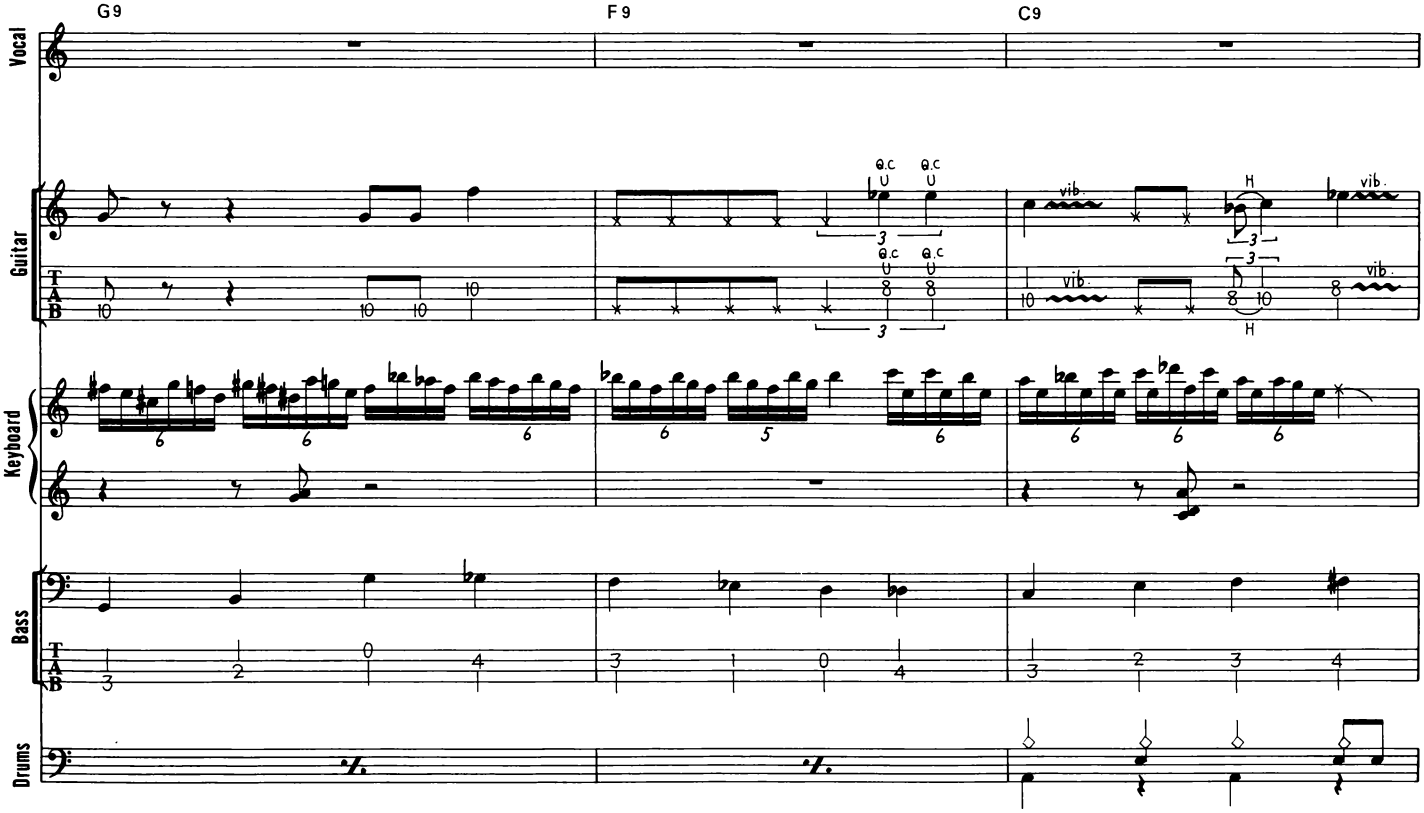
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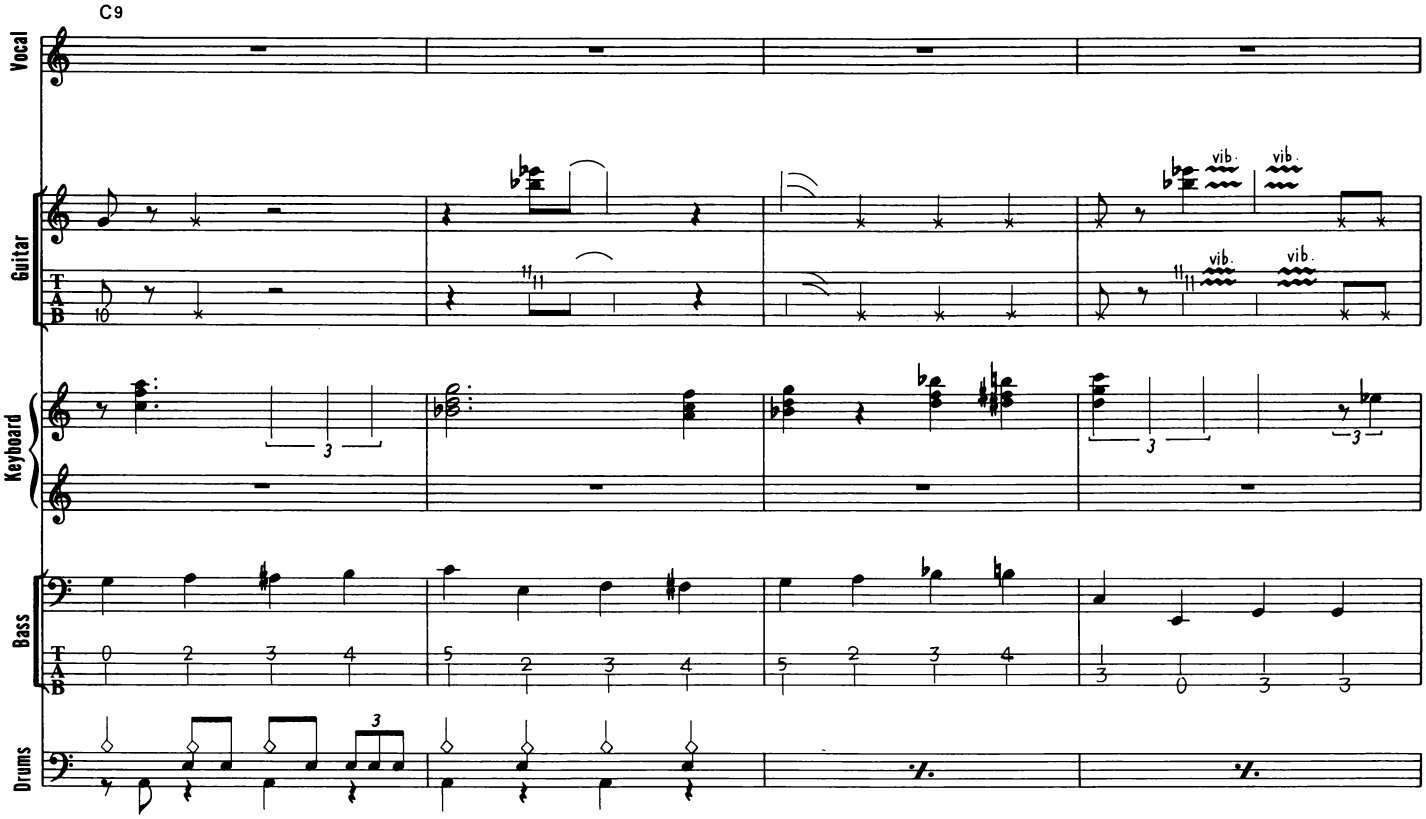
H
Q.C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Keyboard
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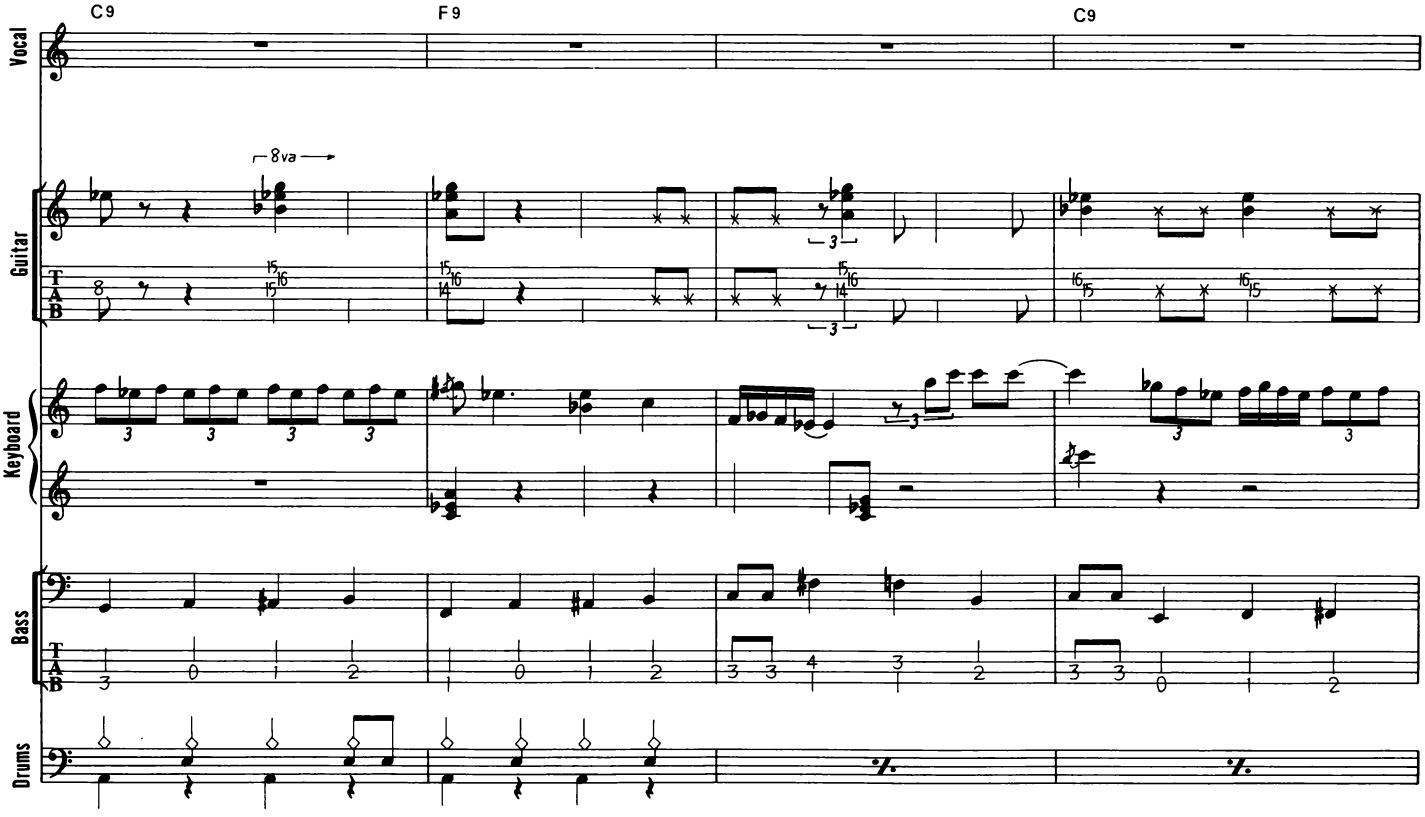
Drums

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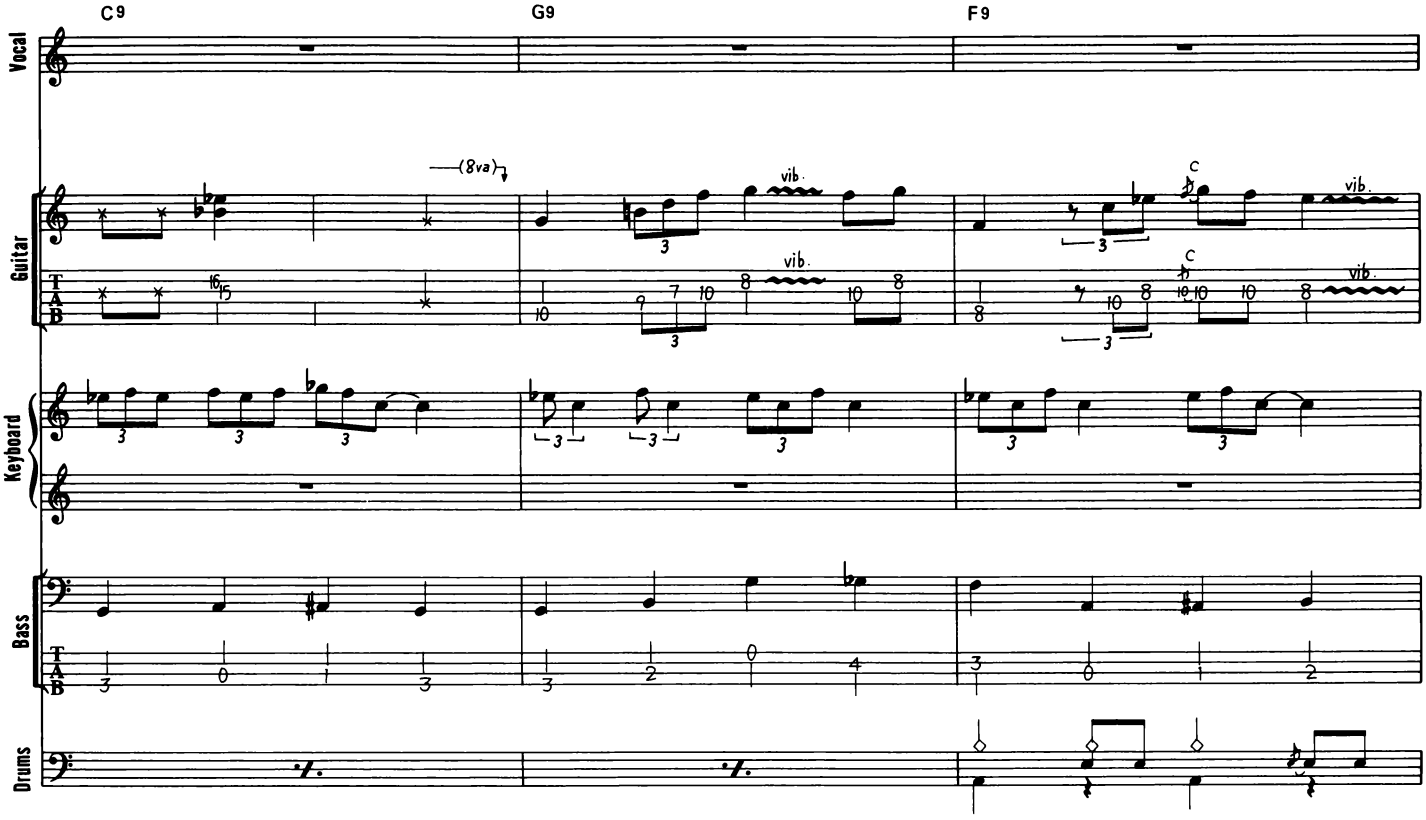
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C

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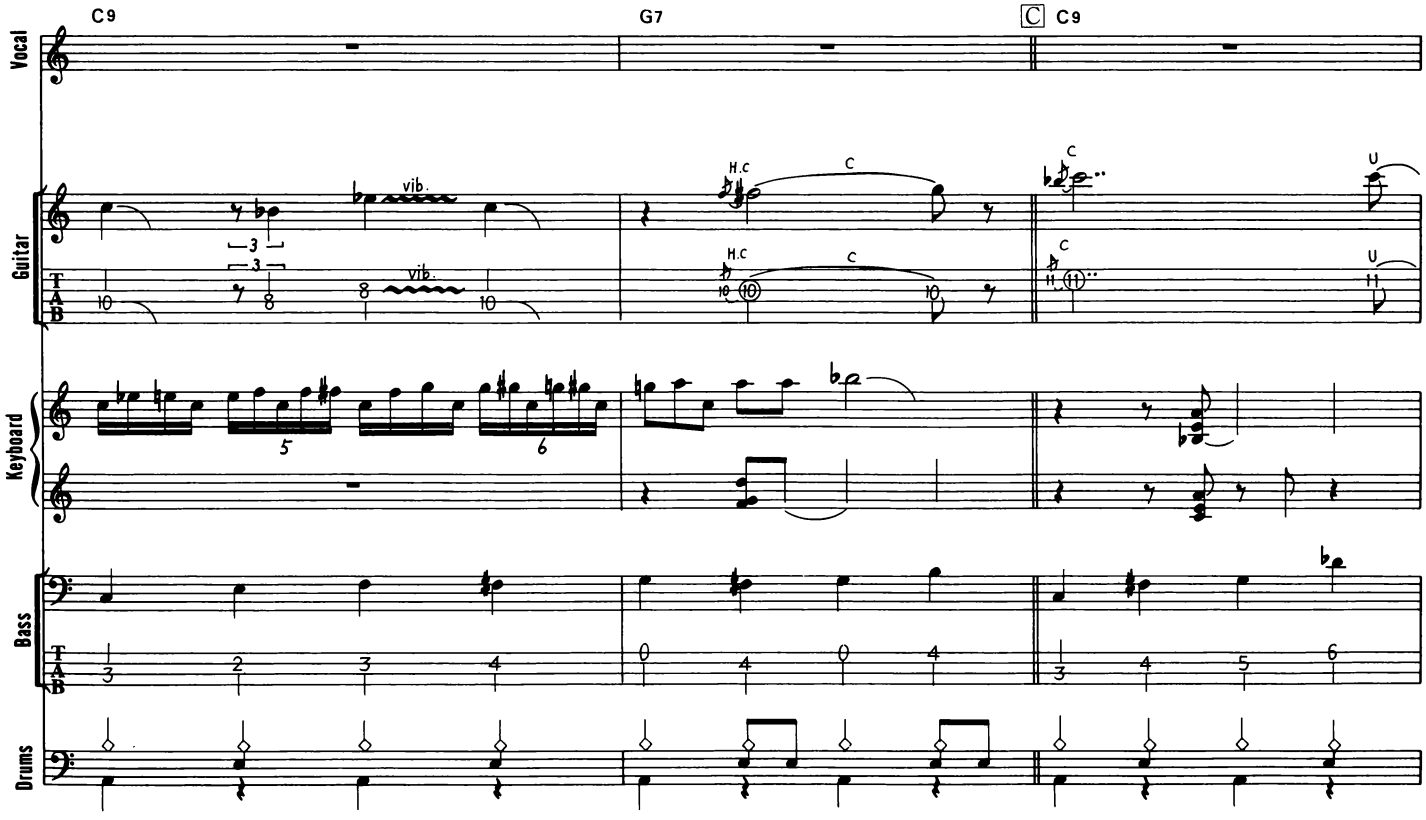
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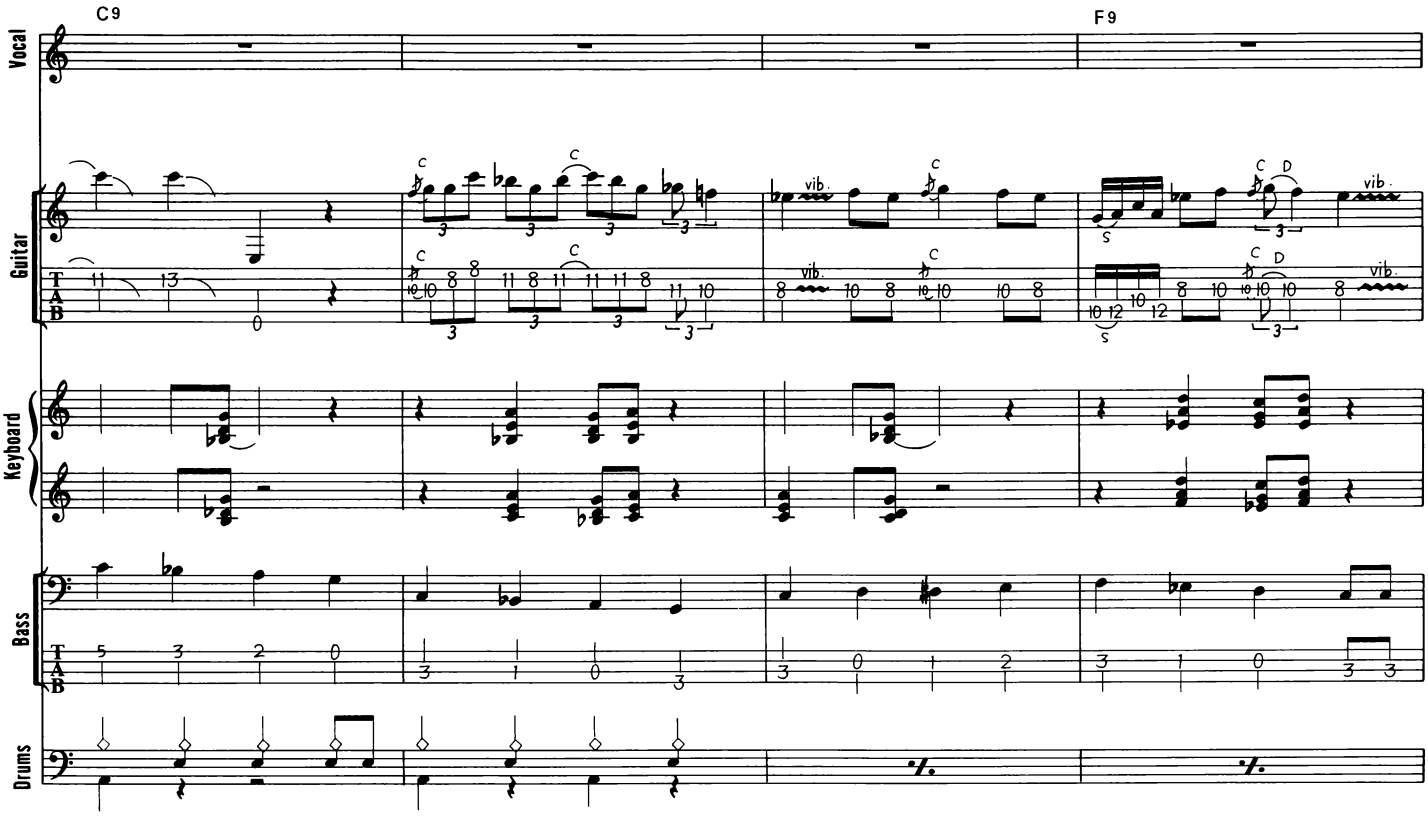
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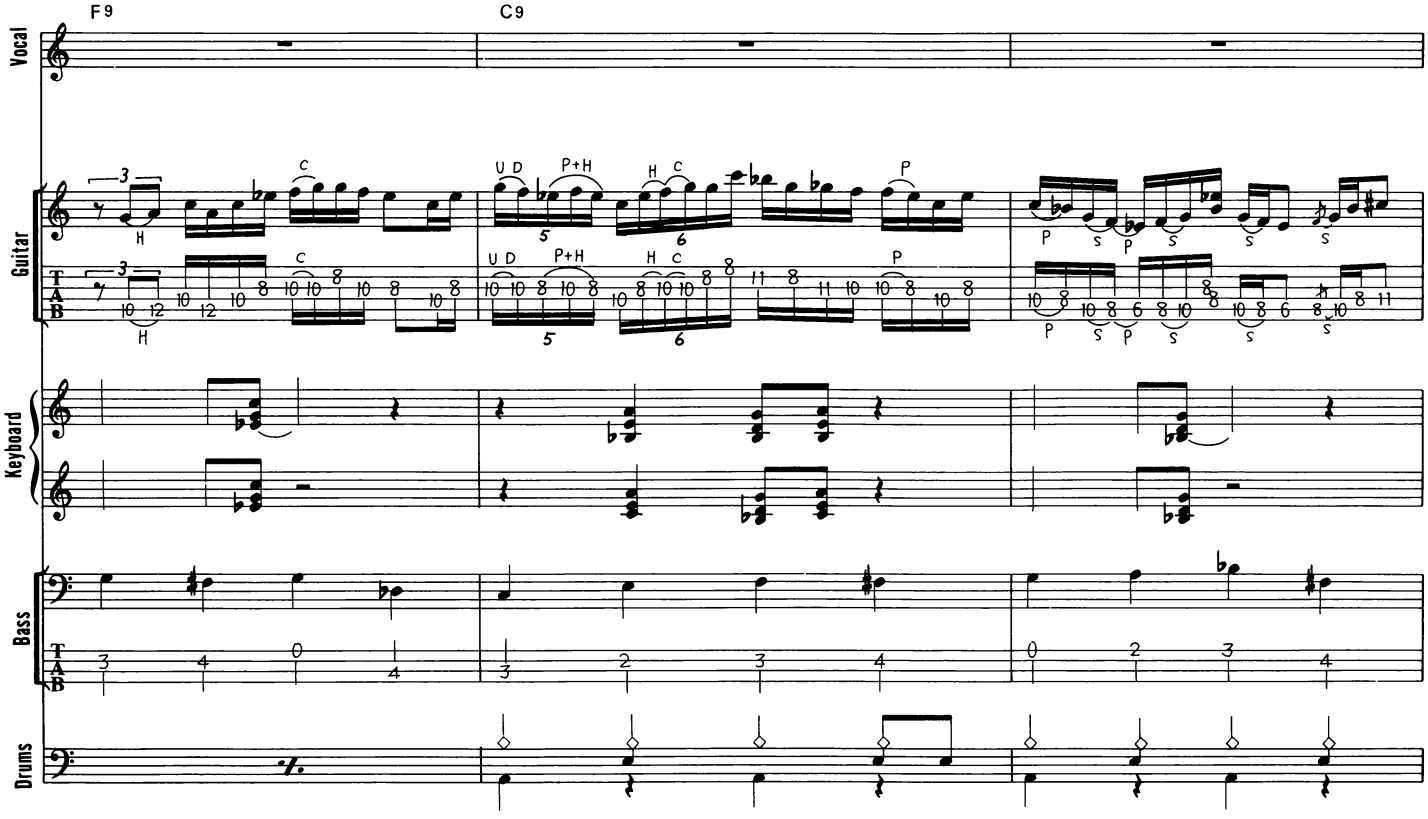
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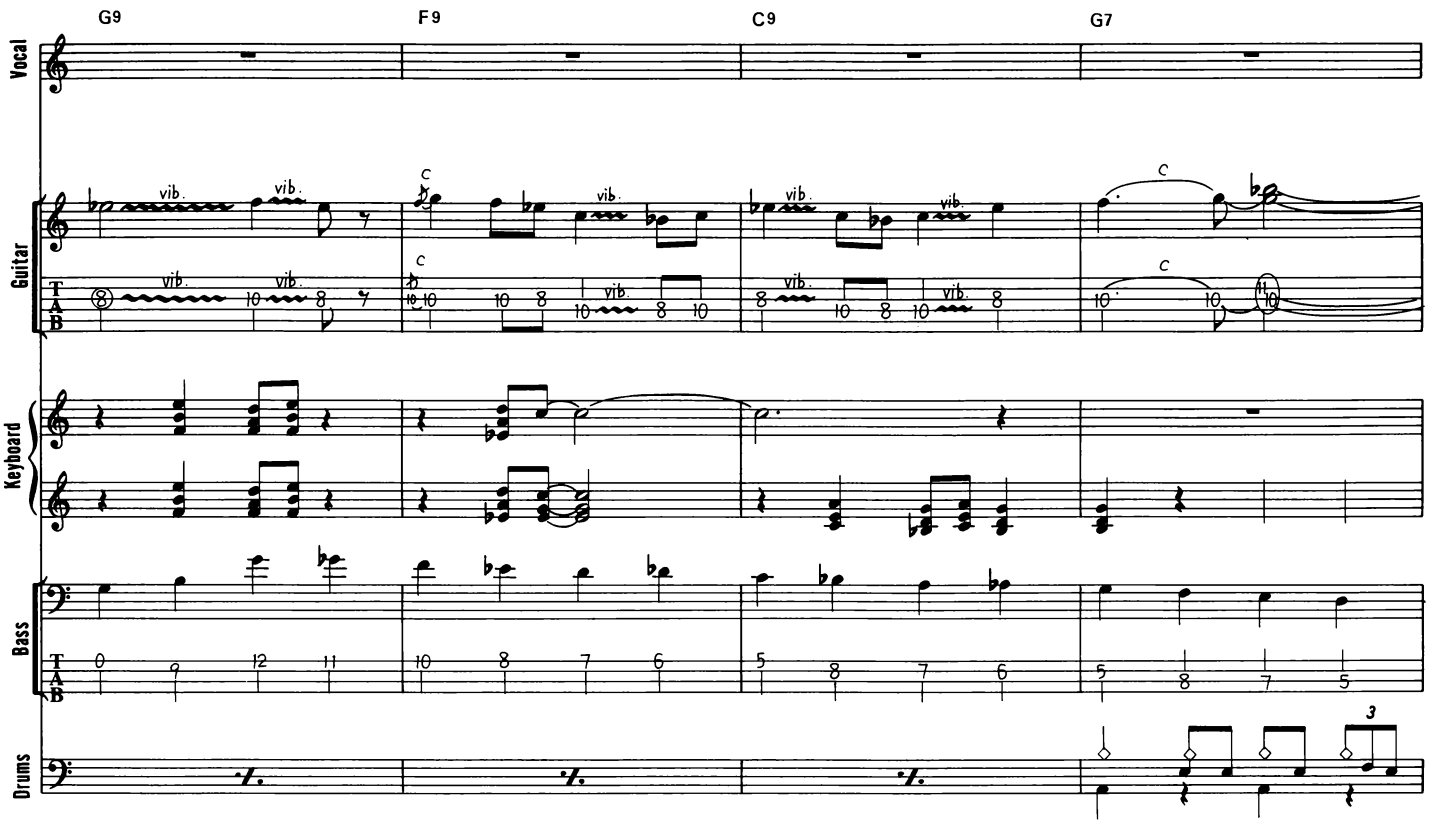
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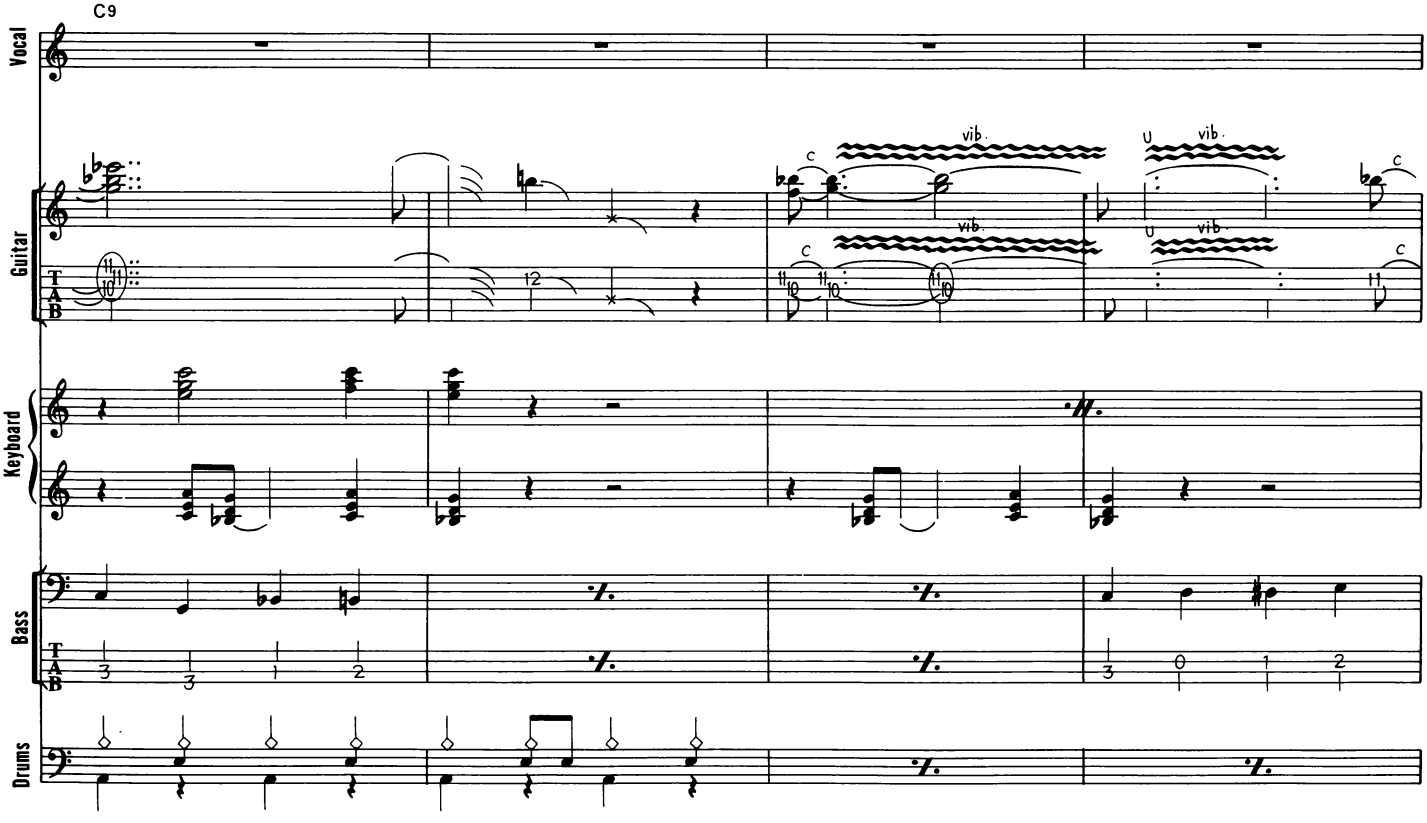
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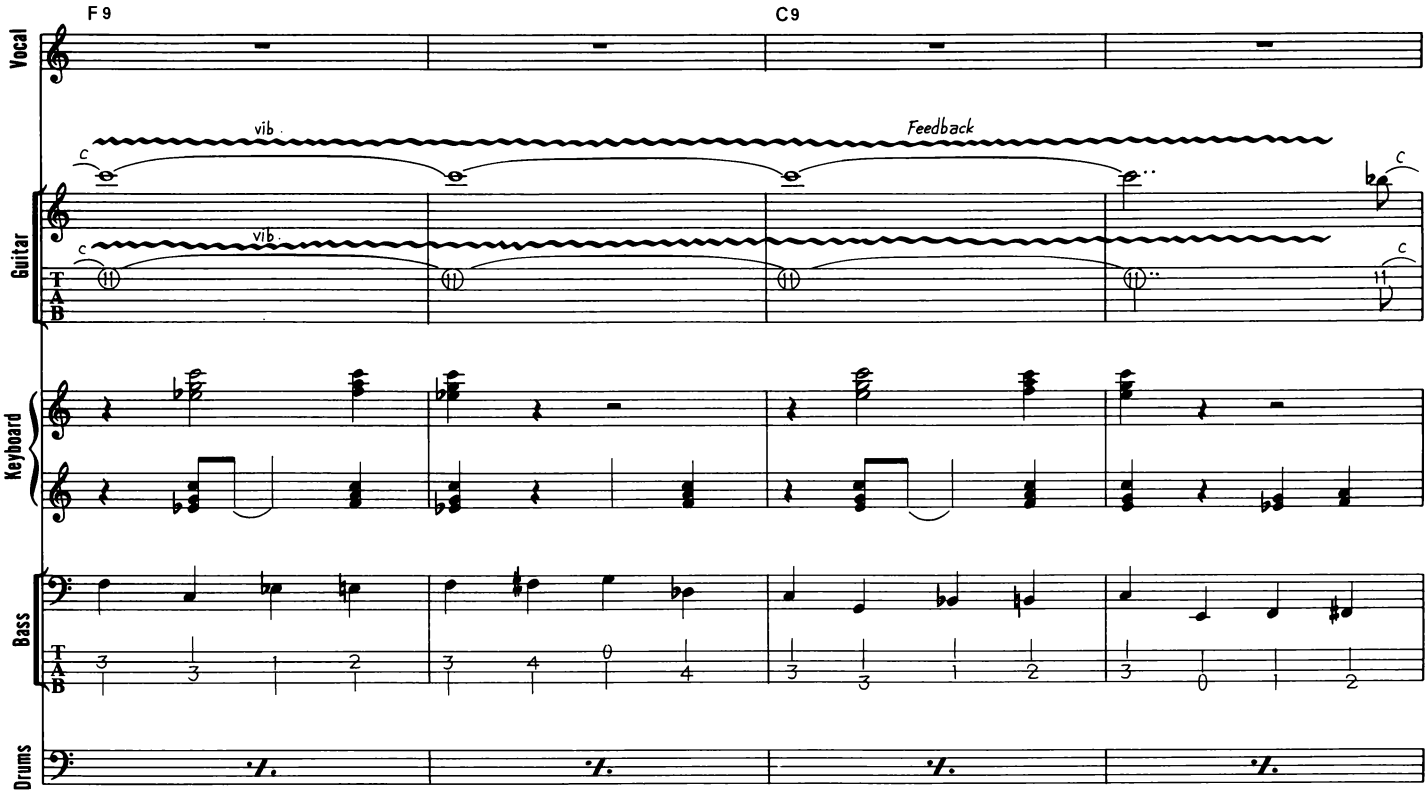
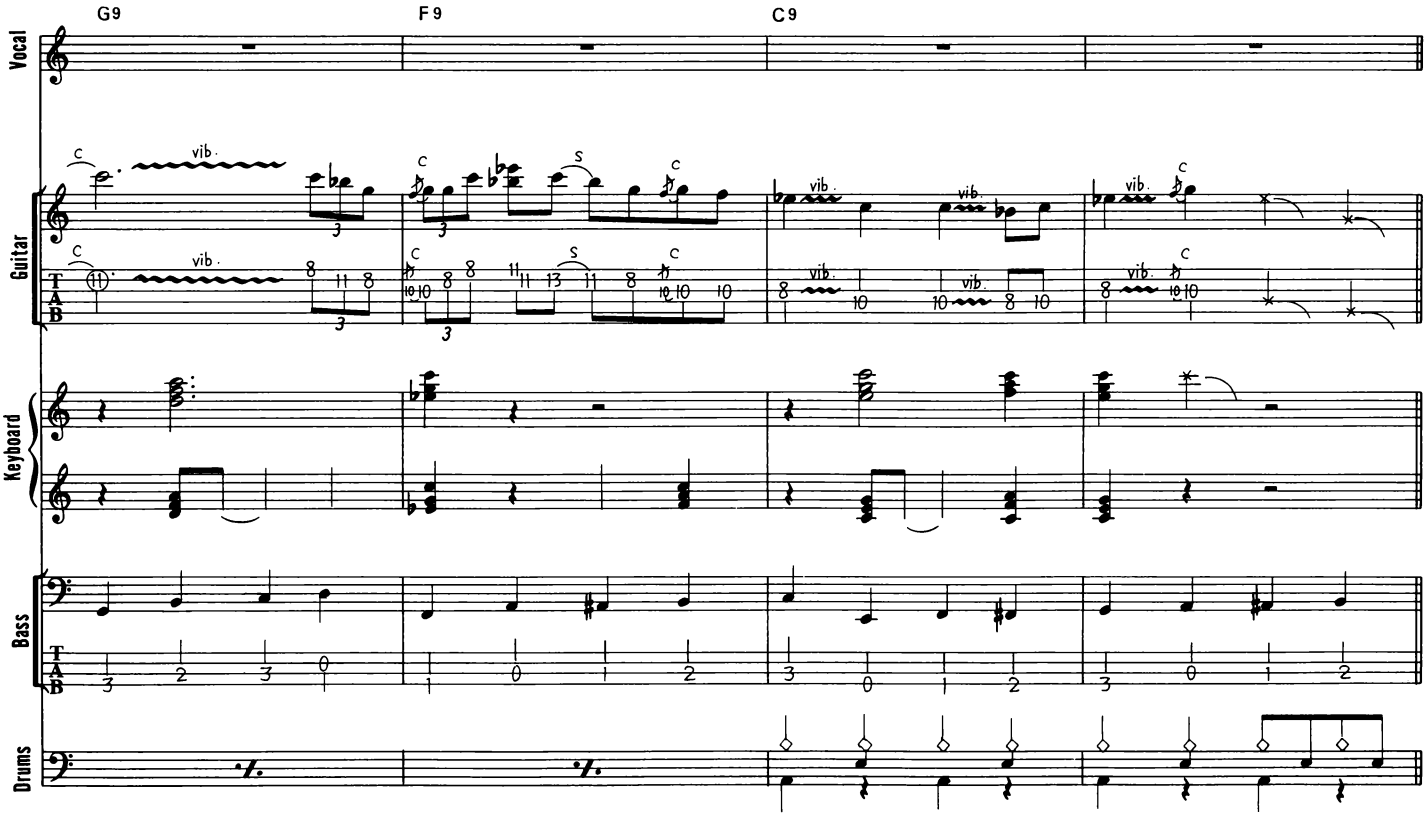
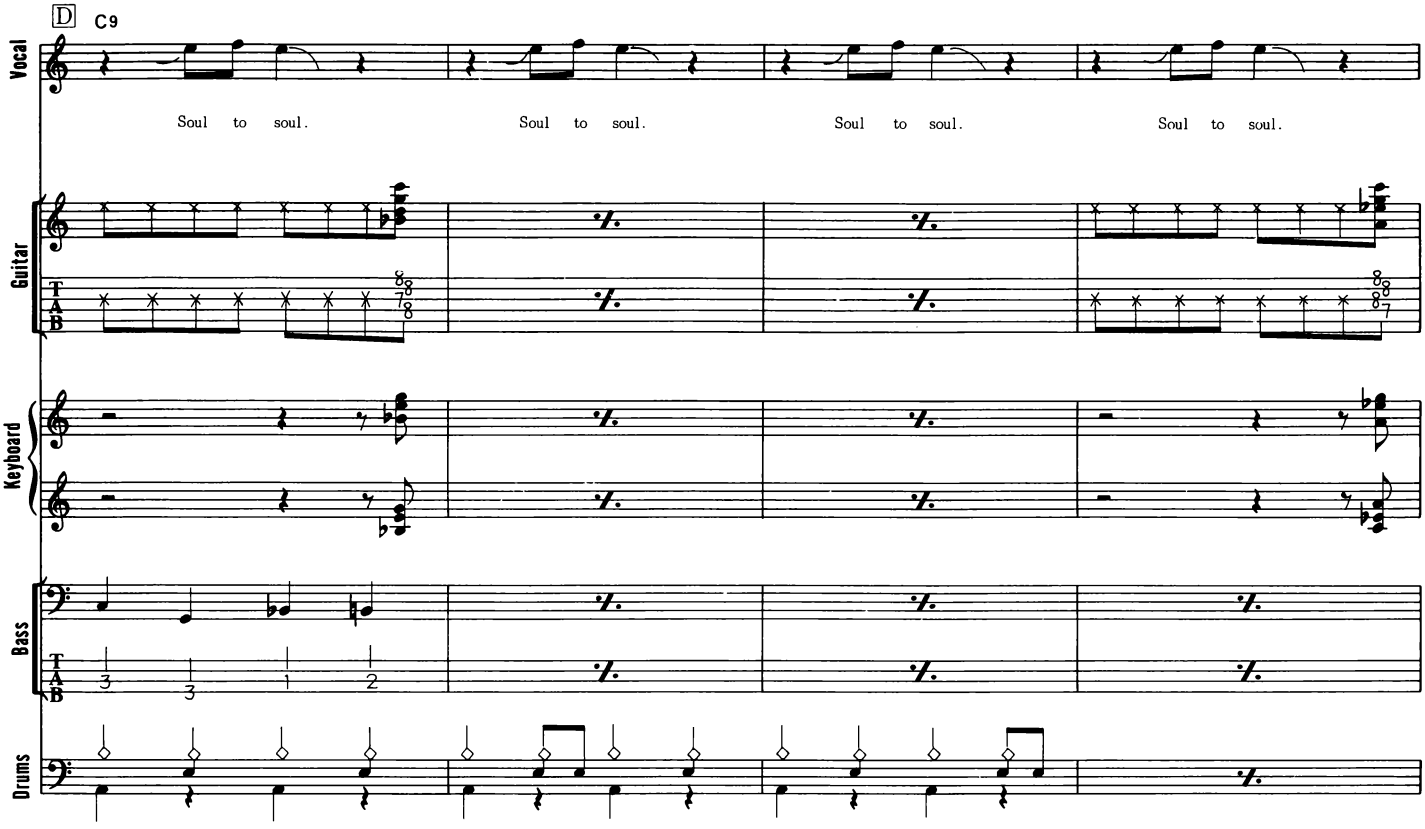
C
U

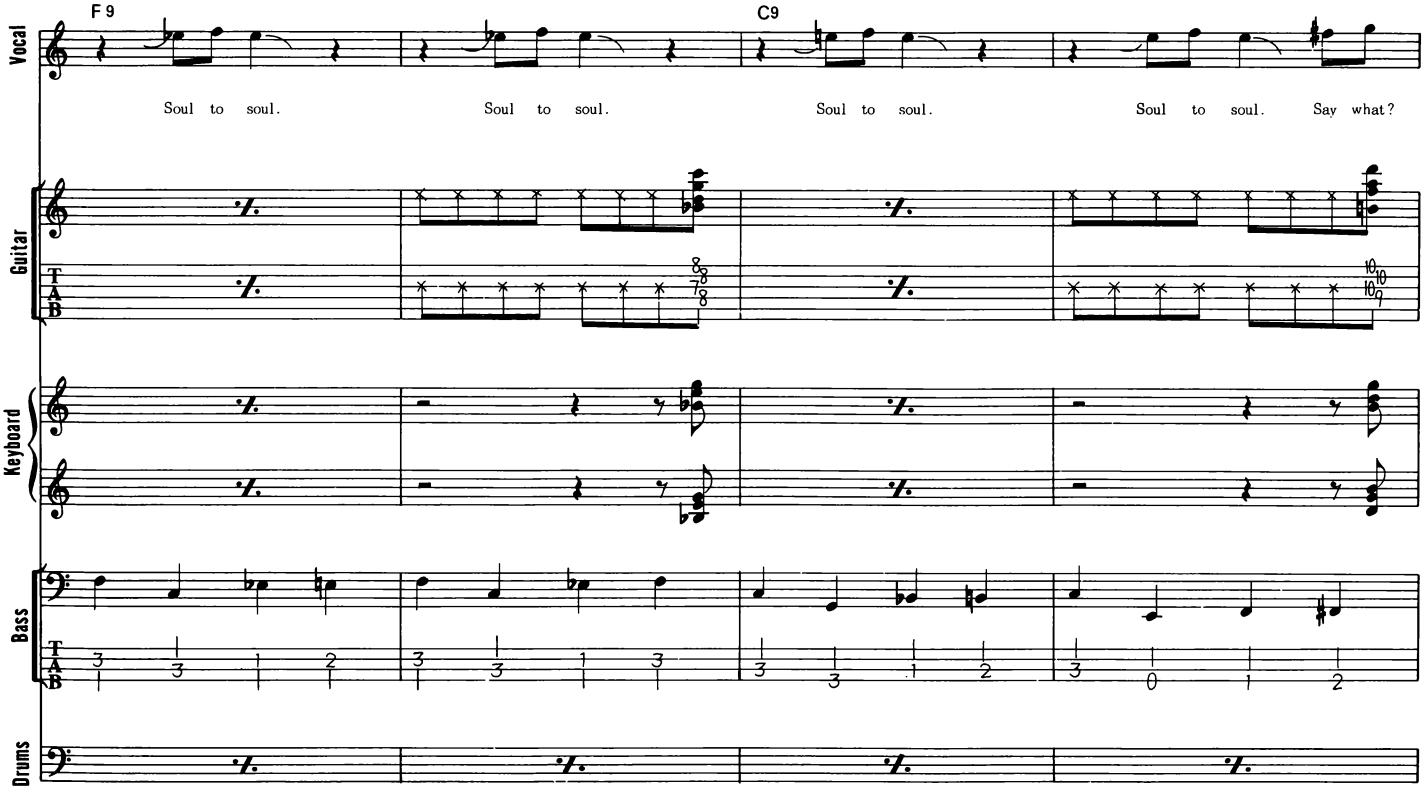

F9
C9
Vocal
Guitar
Keyboard
Bass
Drums
vib.
Feedback

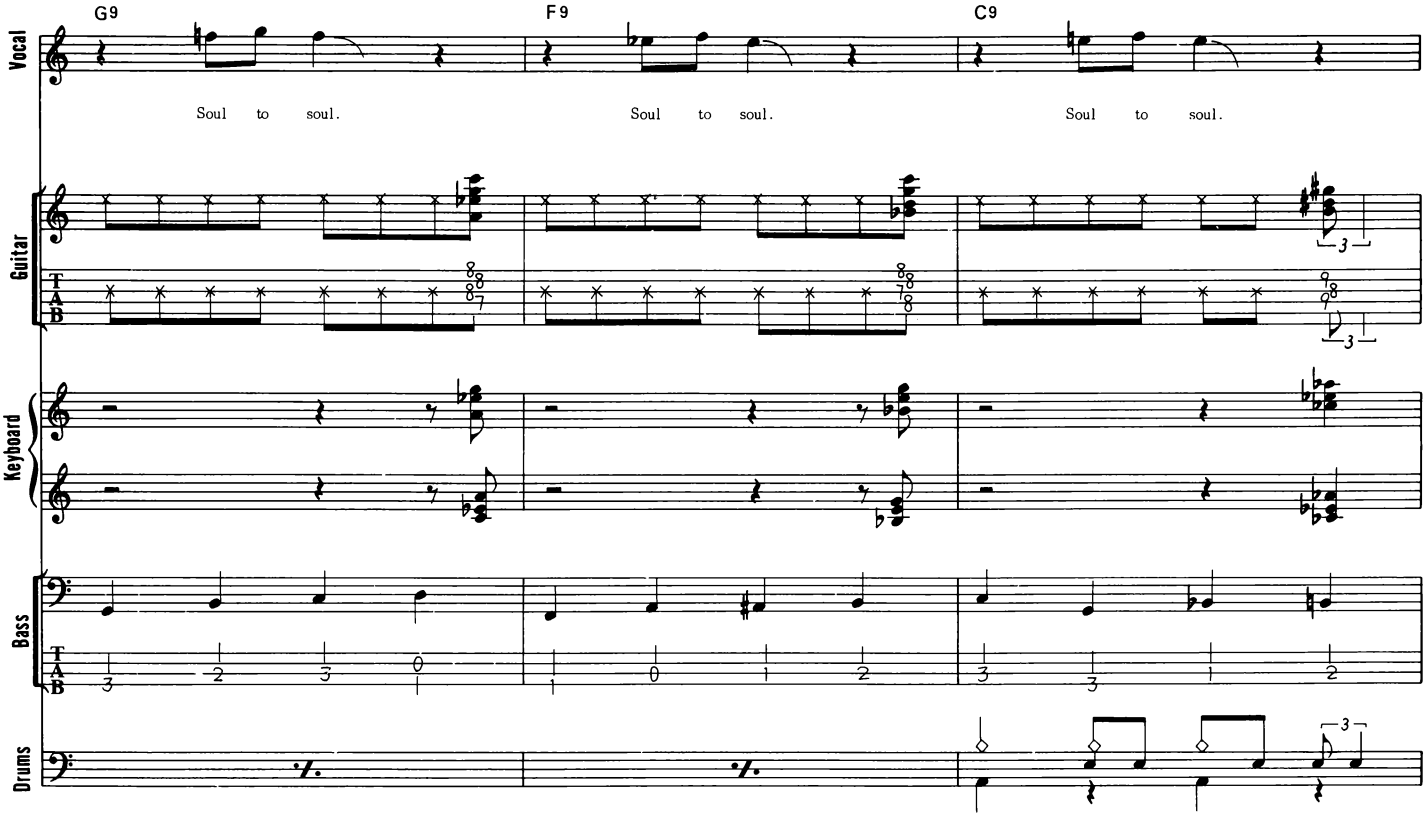



G9
F9
C9
Vocal
Guitar
Keyboard
Bass
Drums
vib.

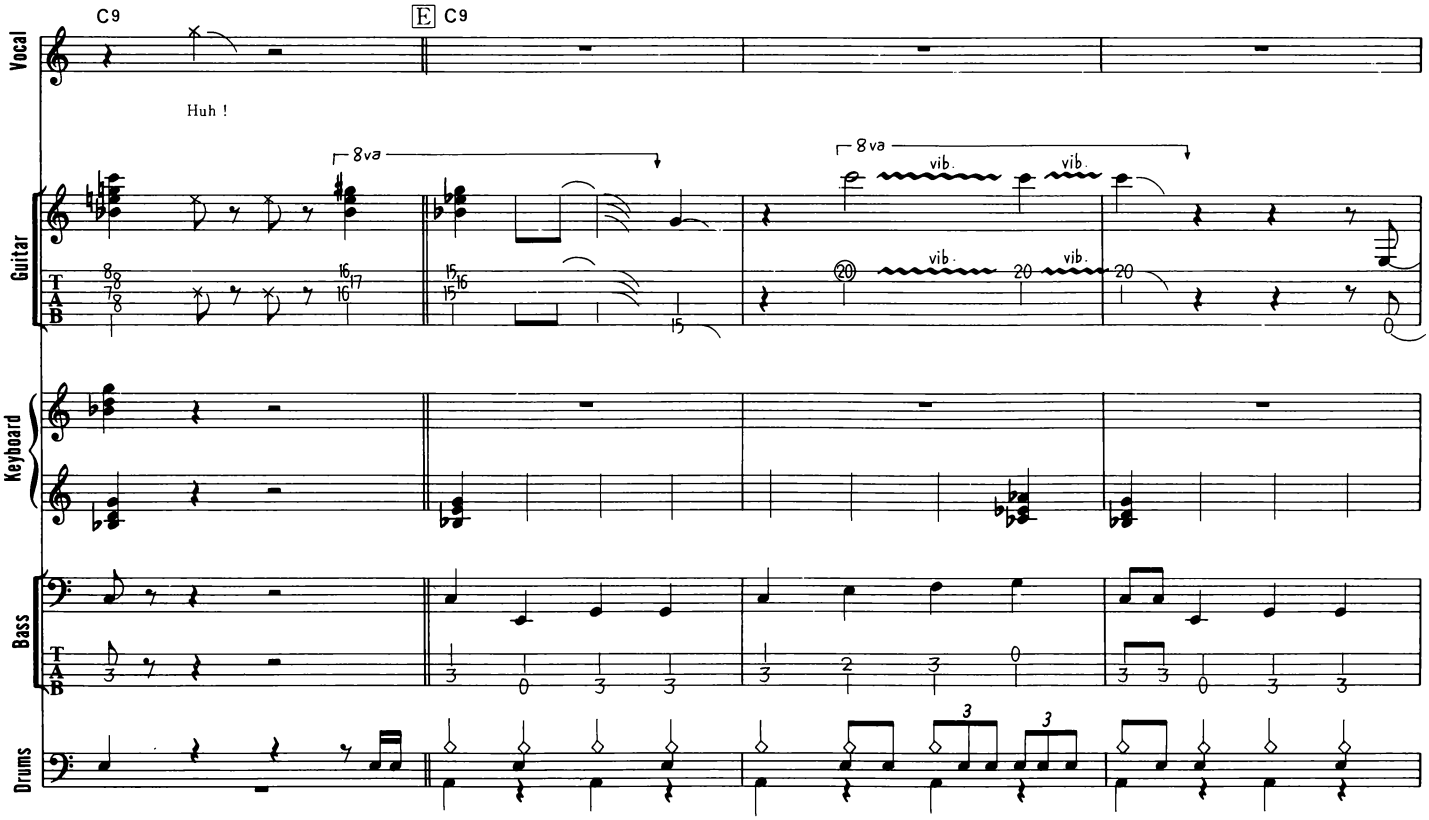

D
C9
Vocal
Soul to soul.
Soul to soul.
Soul to soul.
Soul to soul.
Guitar
T
A
B
Keyboard
Bass
Drums

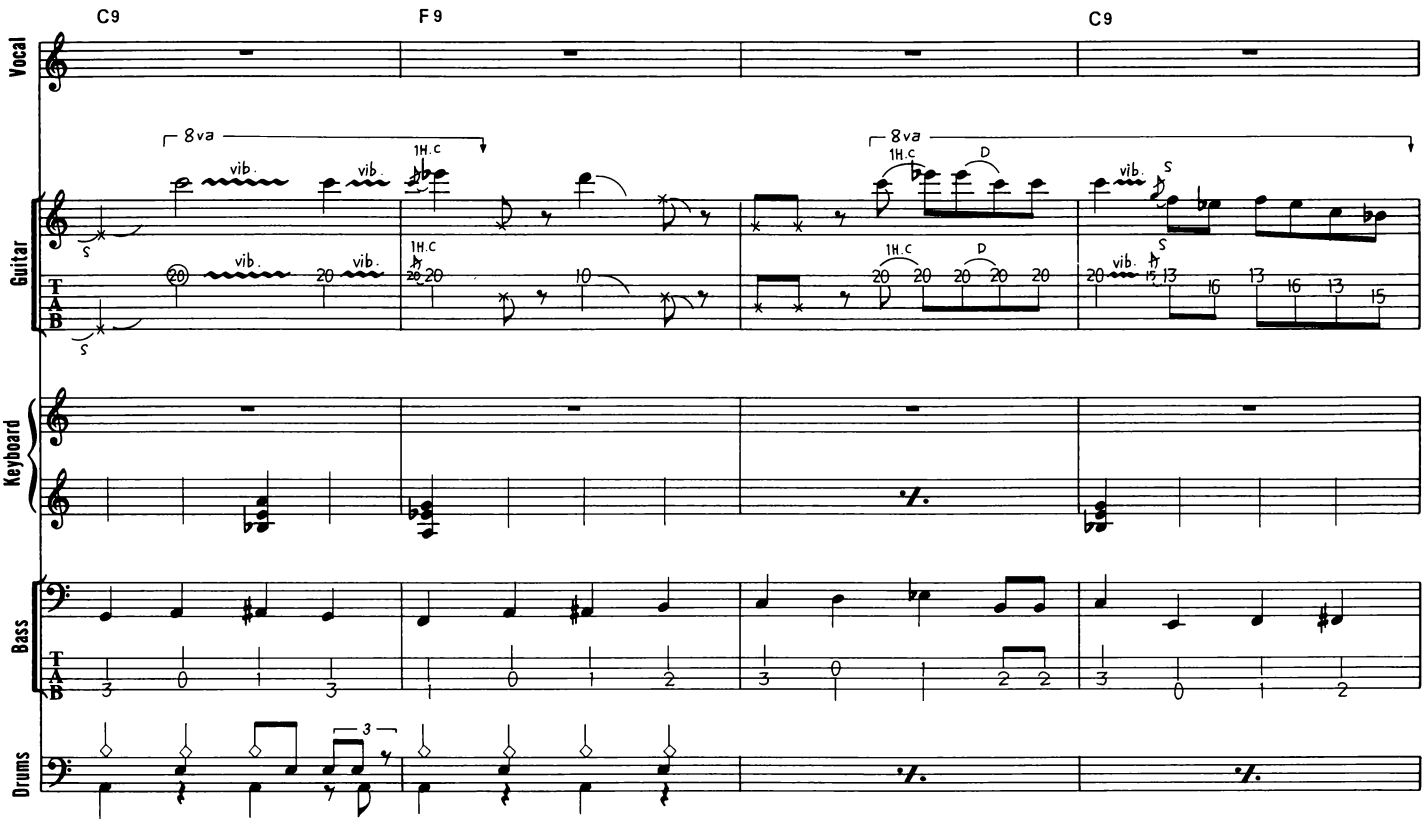



F9
C9
Vocal
Soul to soul.
Soul to soul.
Soul to soul.
Soul to soul.
Say what?
Guitar
T
A
B
Keyboard
Bass
Drums

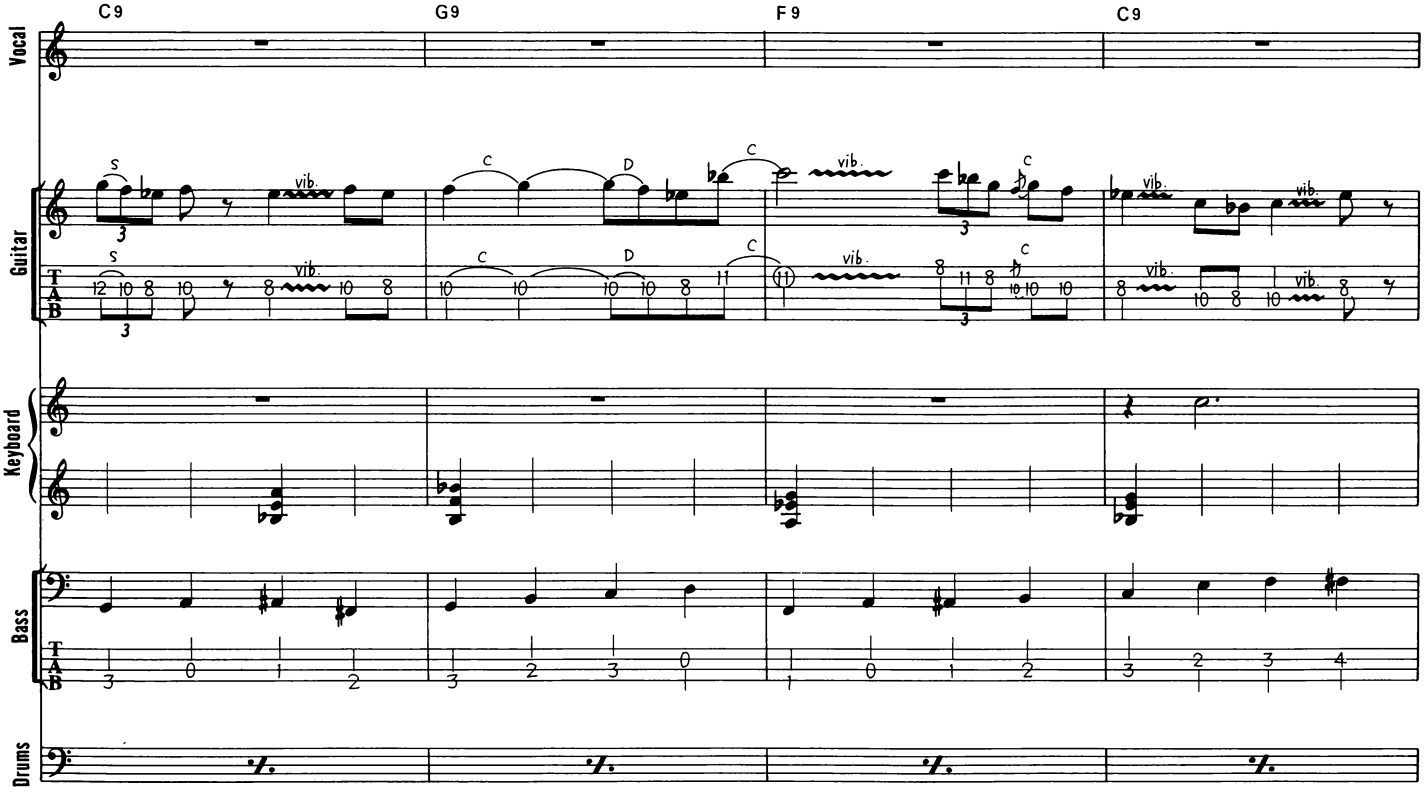

G9
F9
C9
Vocal
Soul to soul.
Soul to soul.
Soul to soul.
Guitar
T
A
B
Keyboard
Bass
Drums

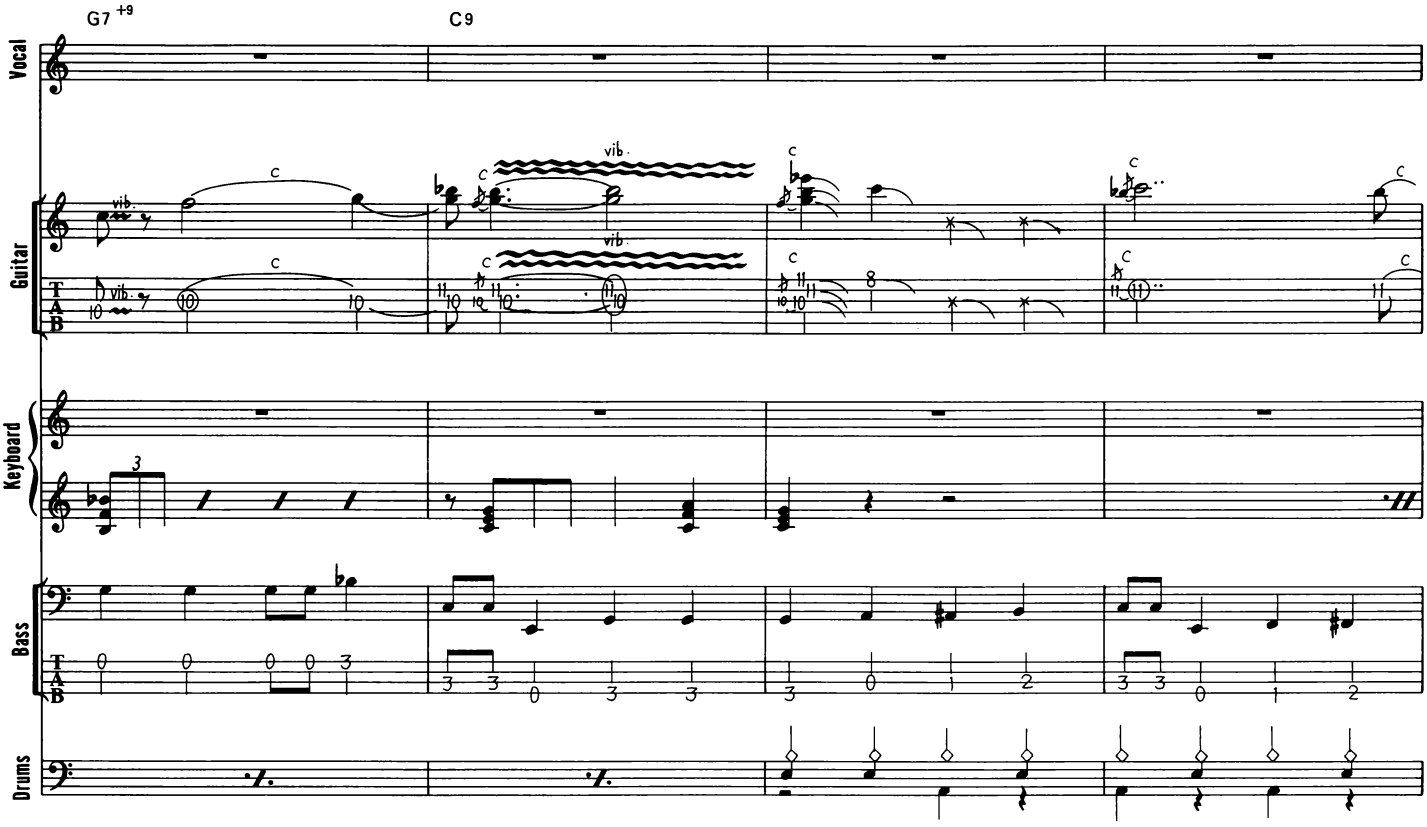



C9
E C9
Vocal
Huh !
8va
8va
vib.
vib.
vib.
vib.
Guitar
T
A
B
Keyboard
Bass
Drums

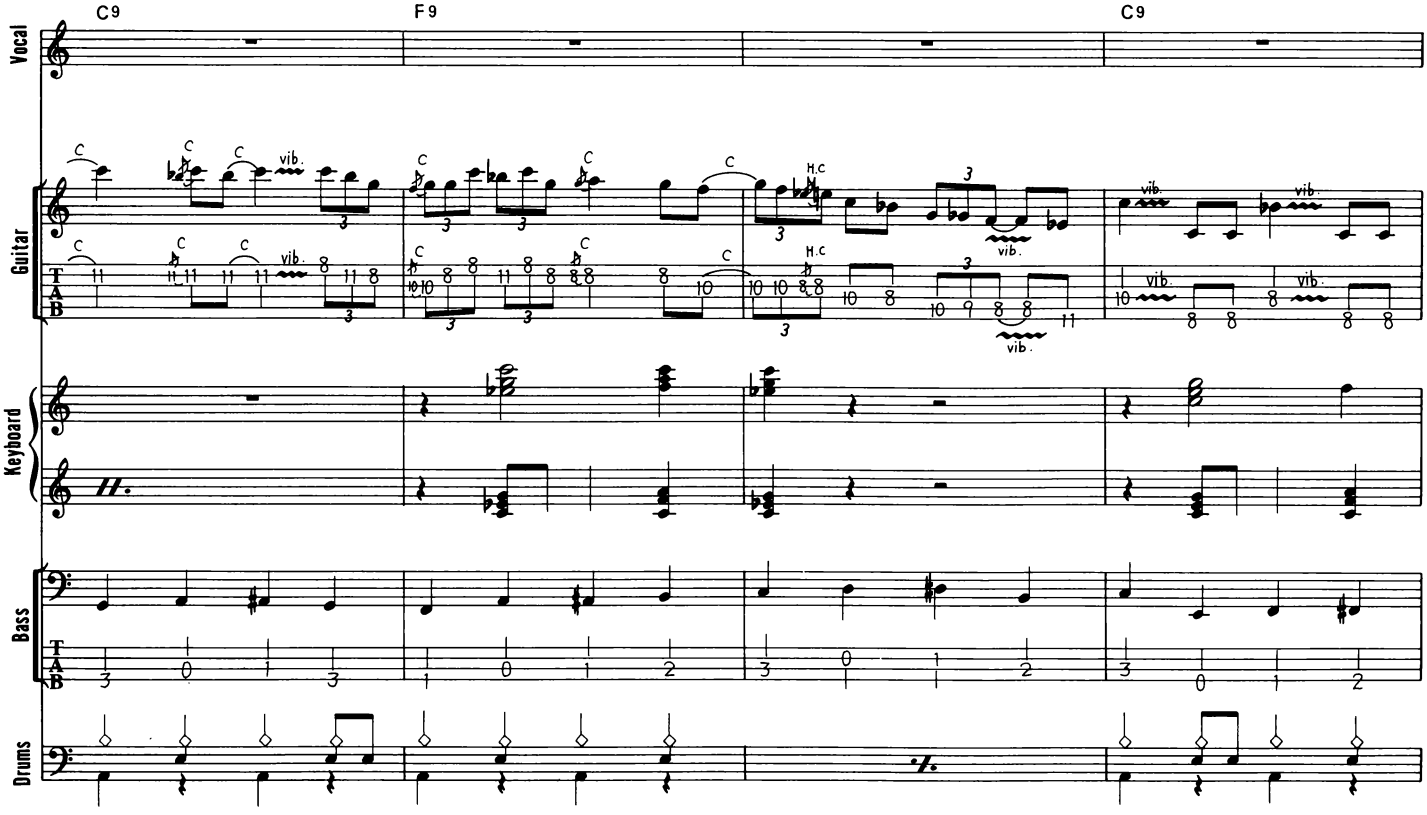

C9
F9
C9
Vocal
Guitar
Keyboard
Bass
Drums
8va
1H.C
D
vib.
S

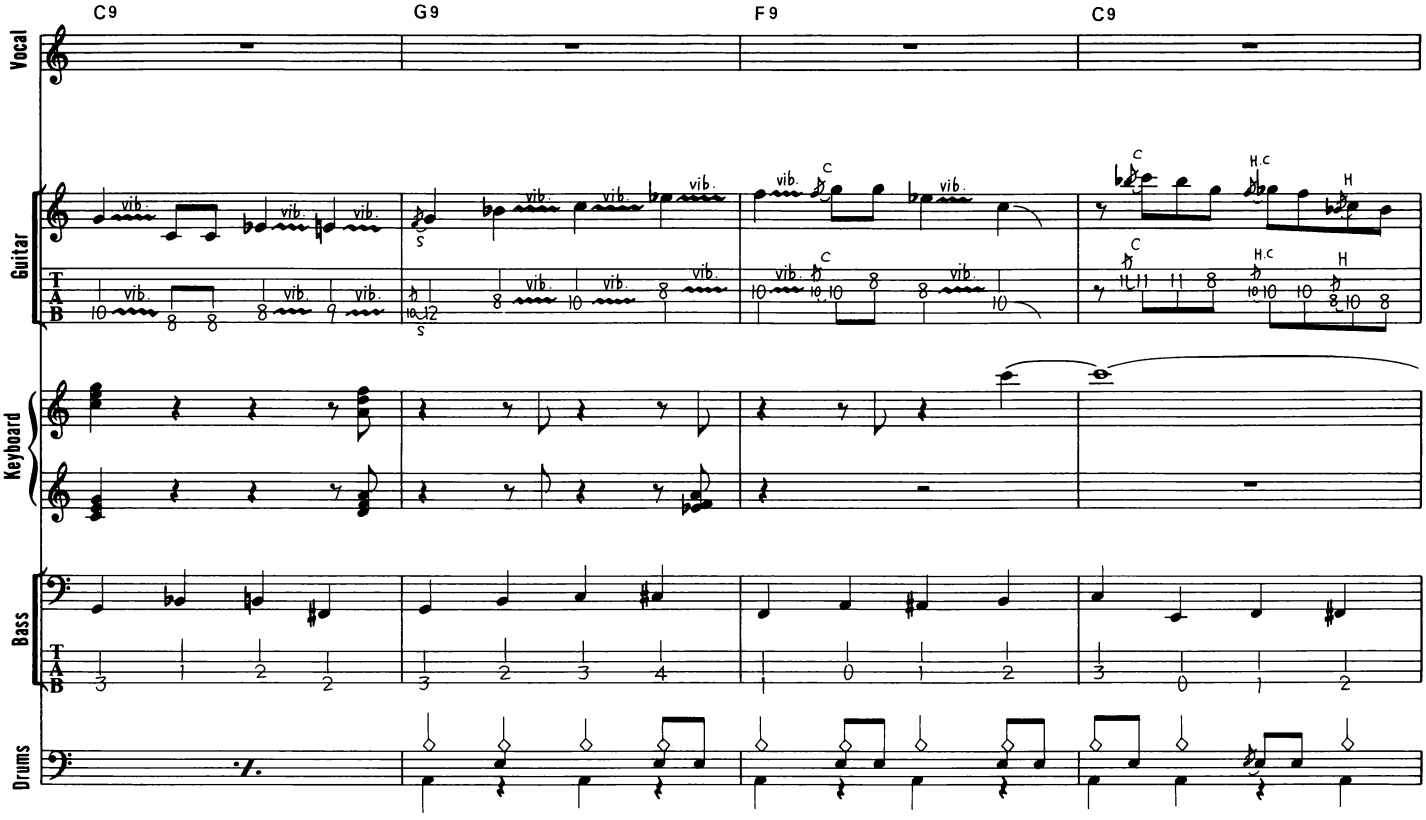



C9
G9
F9
C9
Vocal
Guitar
Keyboard
Bass
Drums
C
D
vib.
S

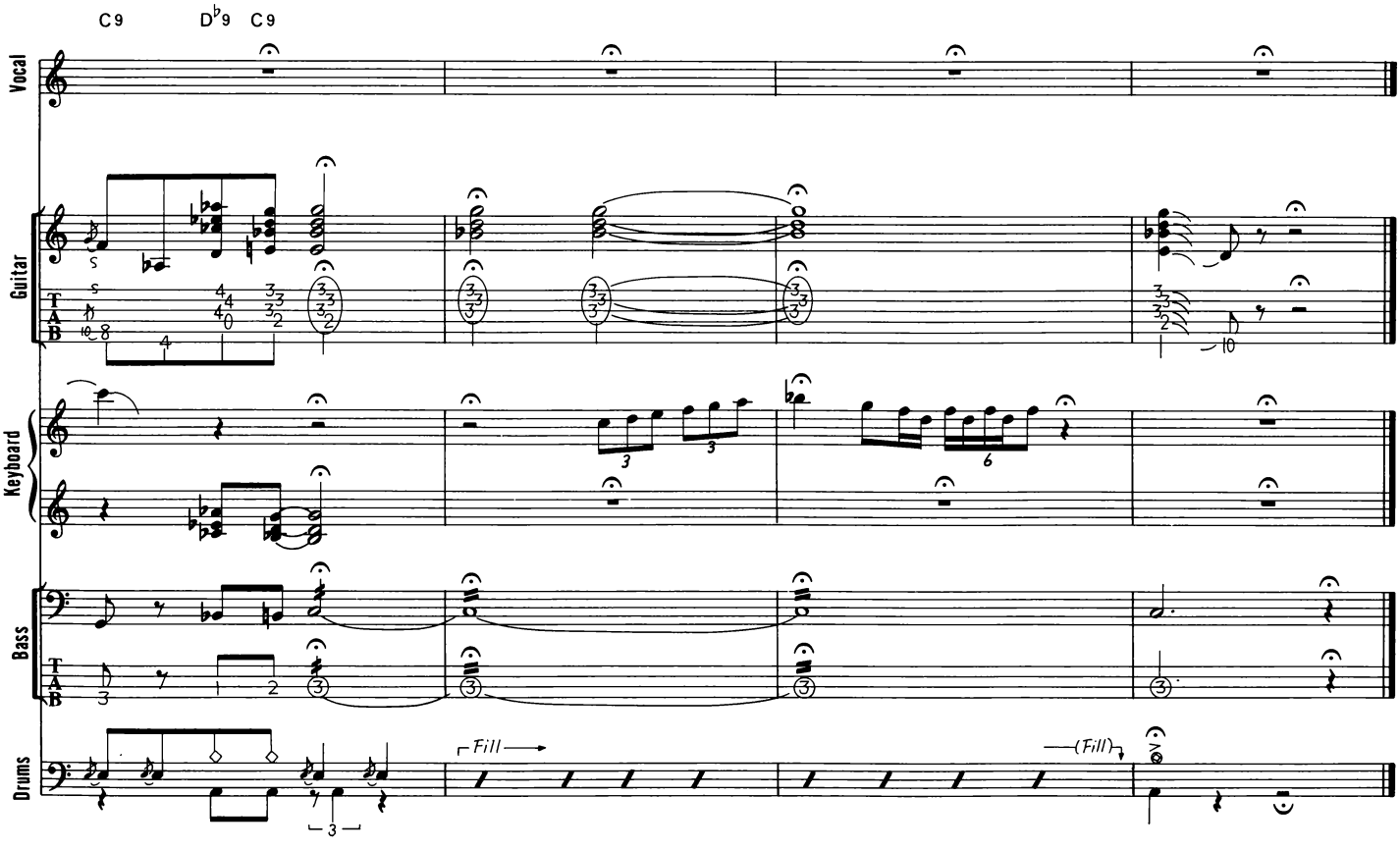

G7 +9
C9
Vocal
Guitar
Keyboard
Bass
Drums
vib.
C




C9
F9
C9
Vocal
Guitar
Keyboard
Bass
Drums
vib.
H.C
C


C9
G9
F9
C9
Vocal
Guitar
Keyboard
Bass
Drums
vib.
H.C
H

24


C9
D♭9
C9
Vocal
Guitar
Keyboard
Bass
Drums
Fill
(Fill)

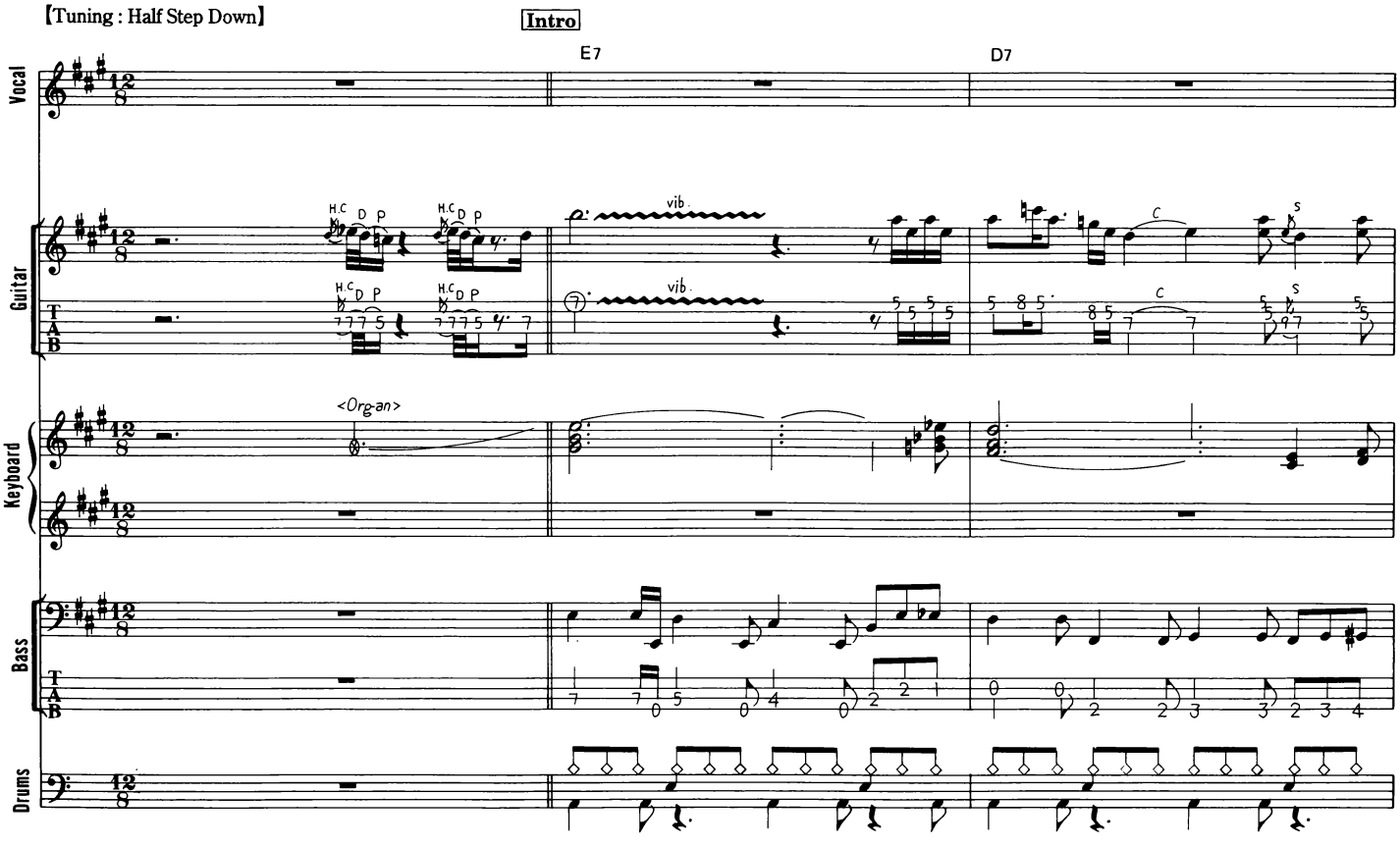
# AIN'T GONE 'N' GIVE UP ON LOVE

ギヴ・アップ・オン・ラヴ

**Words & Music by Stevie Ray Vaughan**

スロー・テンポのブルースだ。この曲はスティーヴィー・レイ・ヴォーンが最も得意とするようなスタイルの曲と言えるだろう。リズムは8分の12拍子となっているが、3連のノリのスローな4拍子と考えてプレイしても良いだろう。曲の始めの部分は注意してもらいたい。ここは、ギターのピック・アップ・フレーズからスタートしているのだが、このフレーズを正確なリズムを感じながらプレイしないと、イントロのアタマを揃える事が難しい。他のパートもタイミングをピッタリと合わせるようにしてもらいたい。Aの部分からギターは難易度の高いフレーズを弾きまくっている。譜面でもかなり細かい音符がたくさん出てくるので戸惑うかもしれない。弾かれているフレーズは、全てブルース・ペンタトニック・スケールを元にしたものなのでそれほど複雑なものではないのだが、細かい音符はフレーズの流れにまかせて一気に弾くようにするのがポイントだ。リズムに合わせる部分と一気に弾く部分とをうまく弾き分ける事も大切だ。また、1つ1つの音を丁寧に、感情を込めた演奏を心掛けてもらいたい。特にヴォーカルの合いの手で弾かれているギター・フレーズ等は表現力が要求されるだろう。ヴィブラートの付け方なども丁寧に行うようにしてもらいたい。Eの部分のベースは高音部と同時に開放弦の音も鳴らされており、少しユニークなフレーズとなっている。ここはピッキングに気を付けて、音がバラつかないようにしよう。



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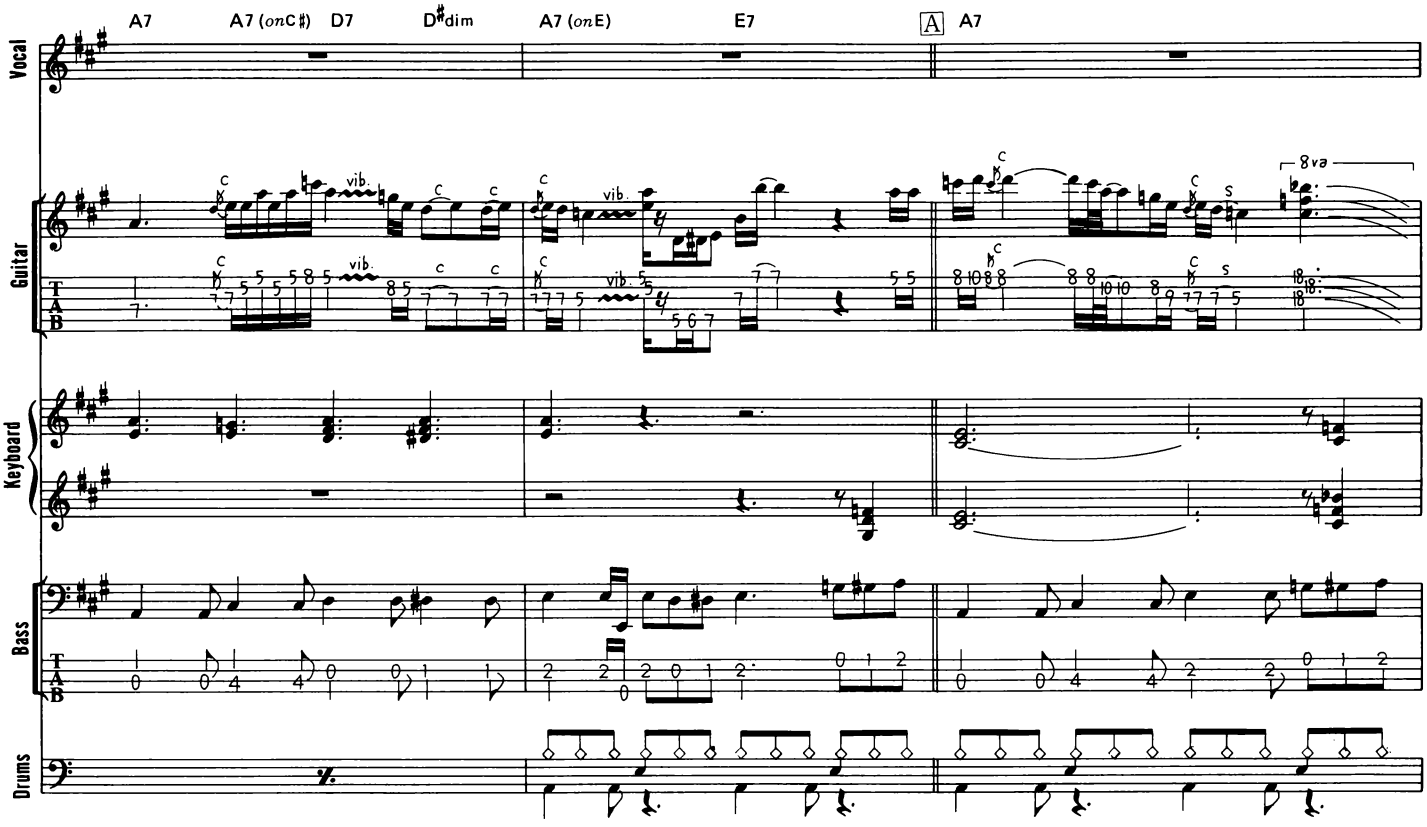
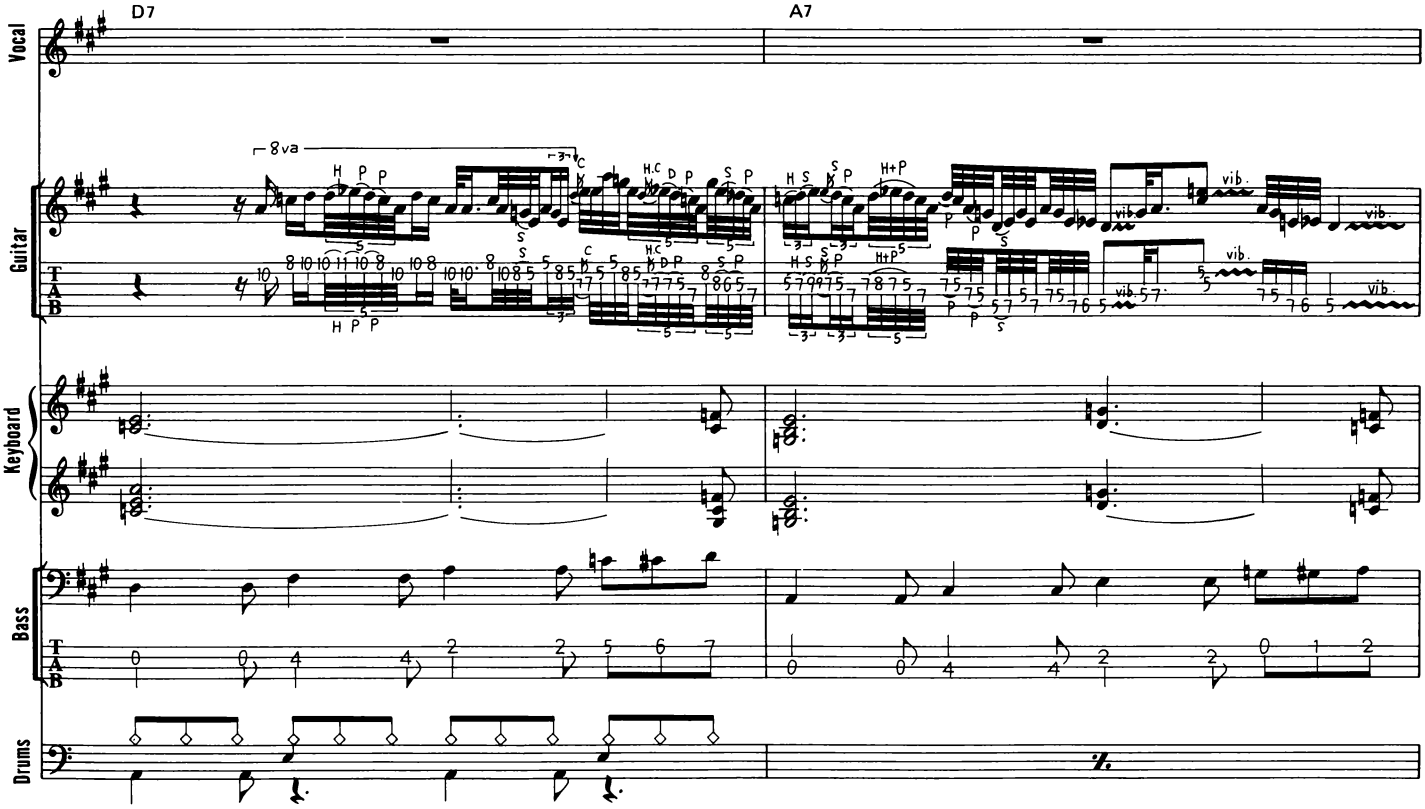
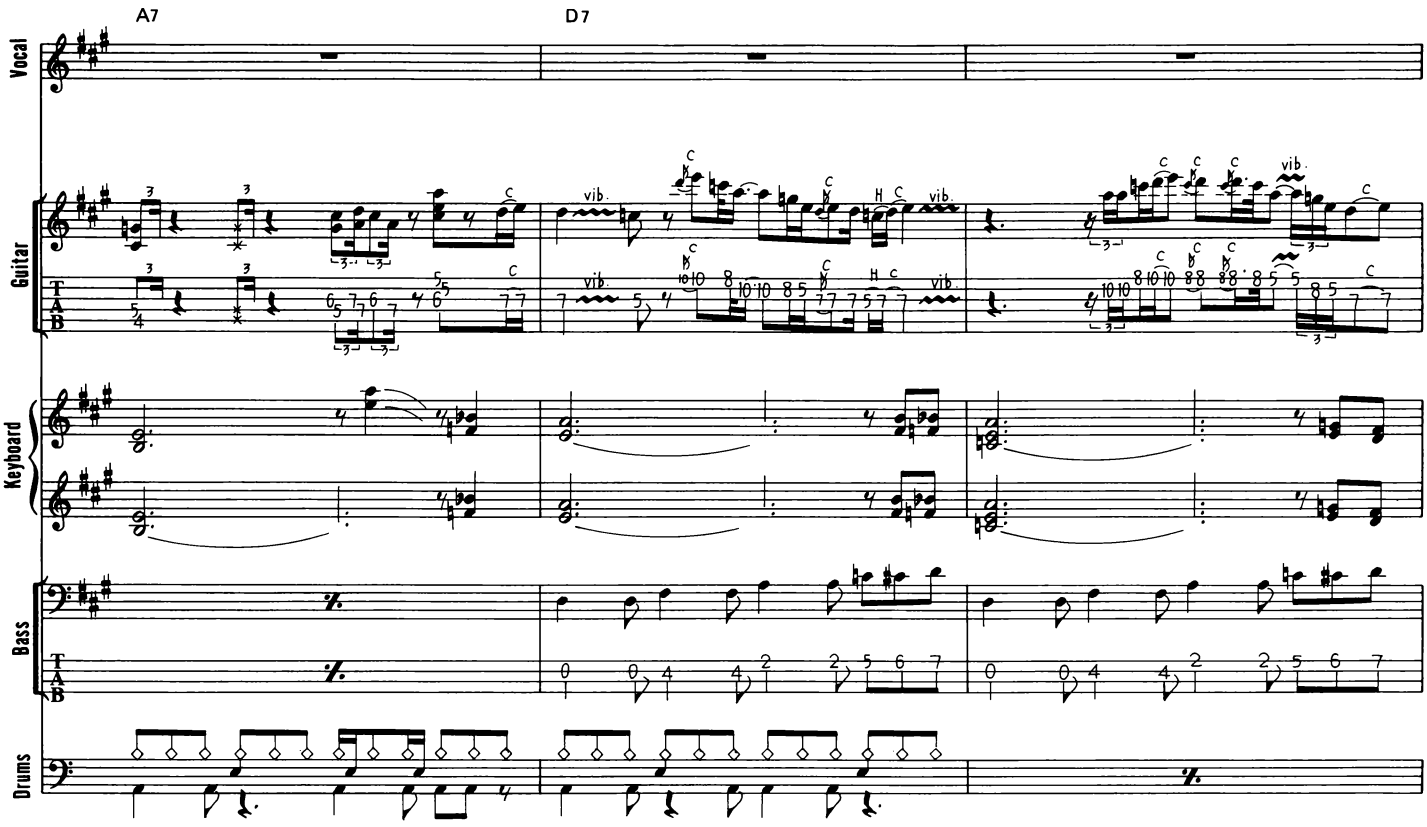
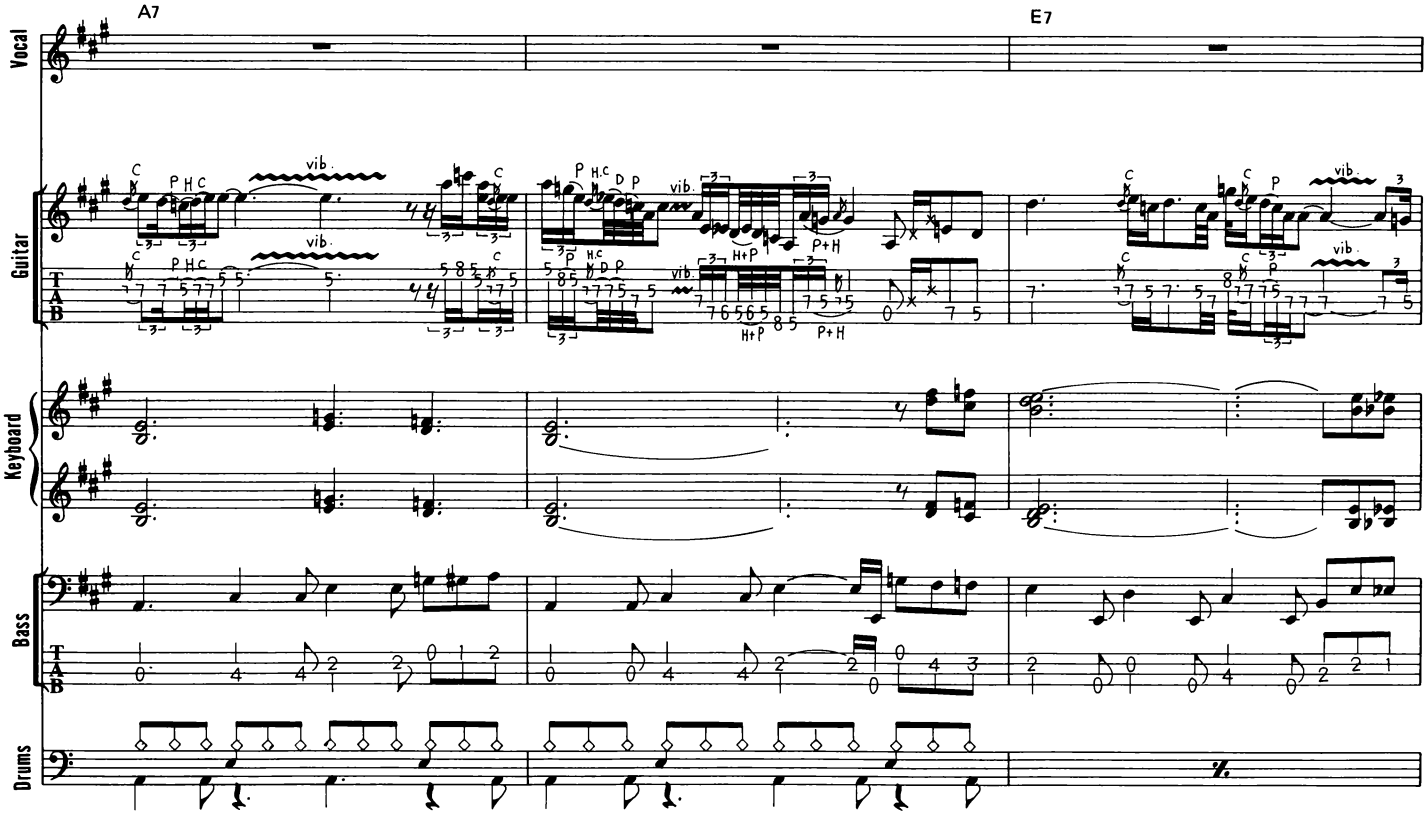

A7
A7 (onC♯)
D7
D♯dim
A7 (onE)
E7
A
A7
Vocal
Guitar
Keyboard
Bass
Drums
8va
vib.

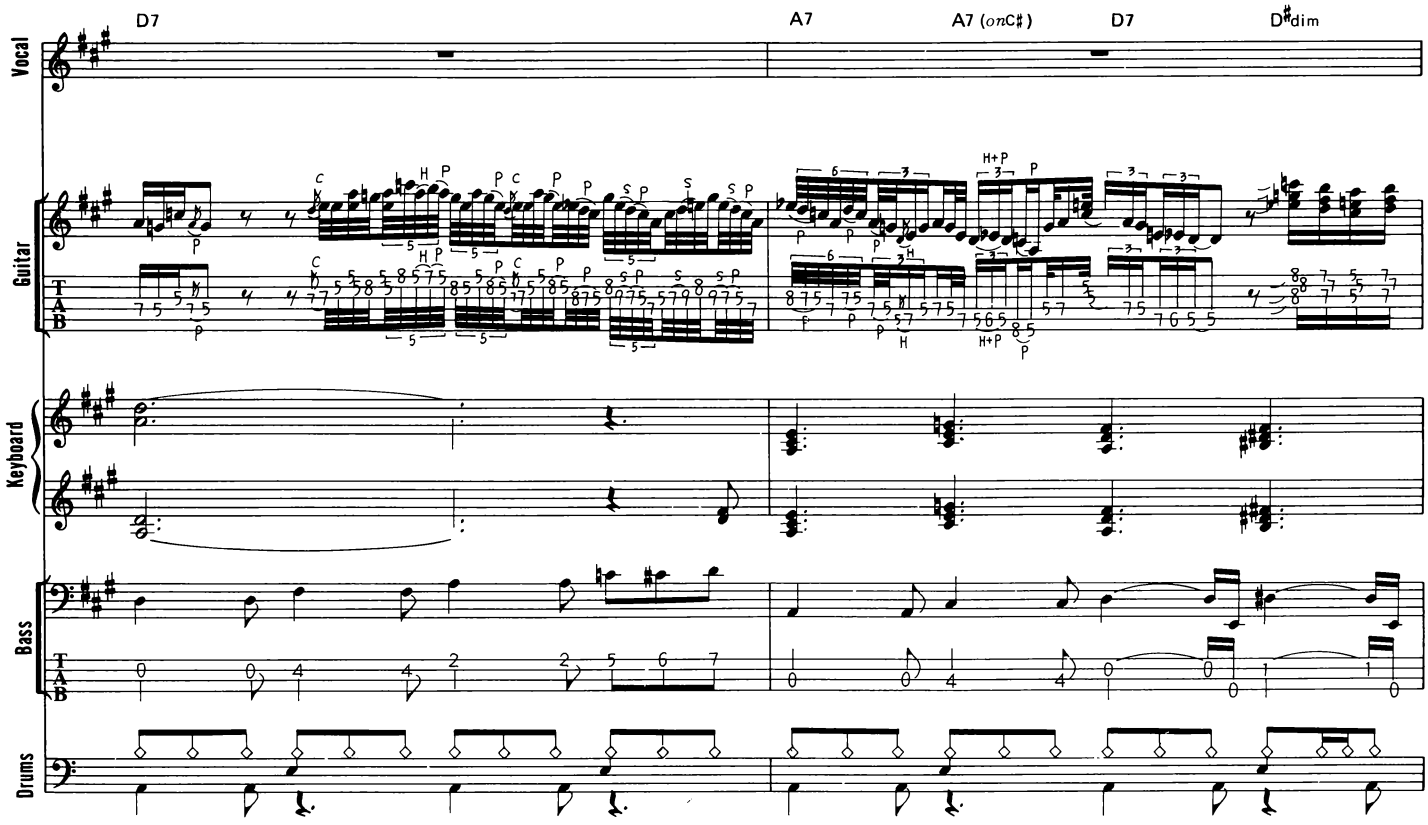



D7
A7
Vocal
Guitar
Keyboard
Bass
Drums
8va
vib.

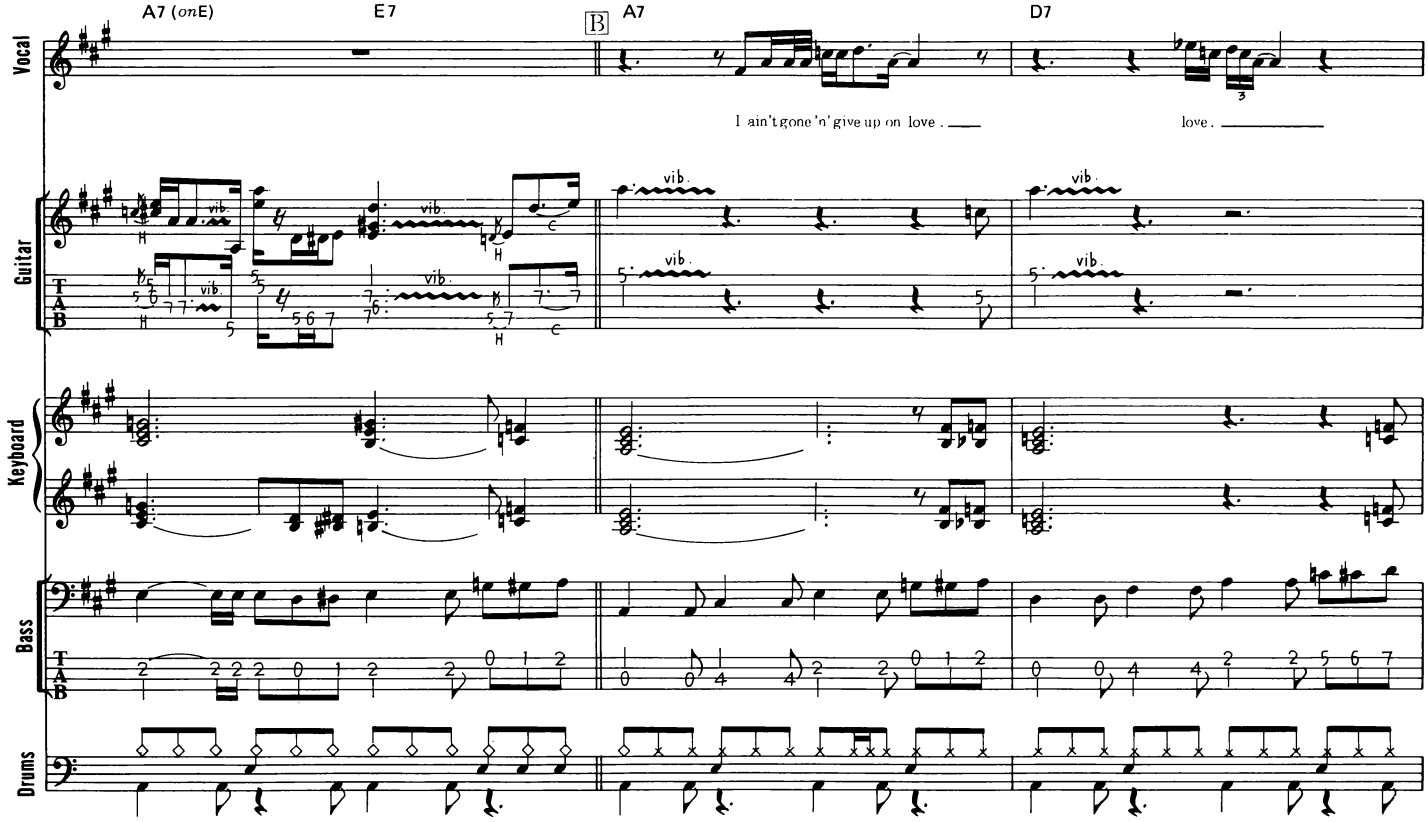

A7
D7
Vocal
Guitar
Keyboard
Bass
Drums

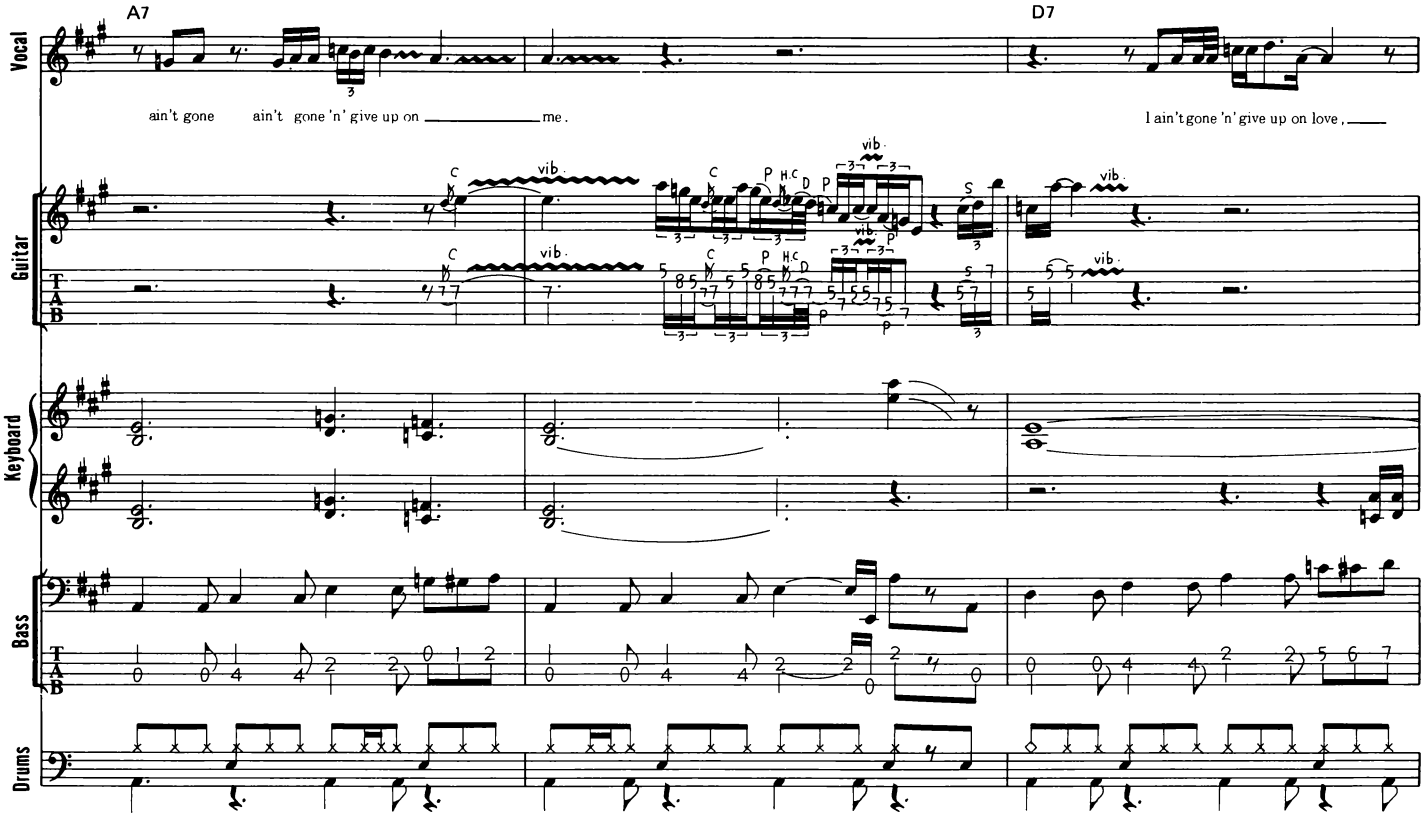



A7
E7
Vocal
Guitar
Keyboard
Bass
Drums

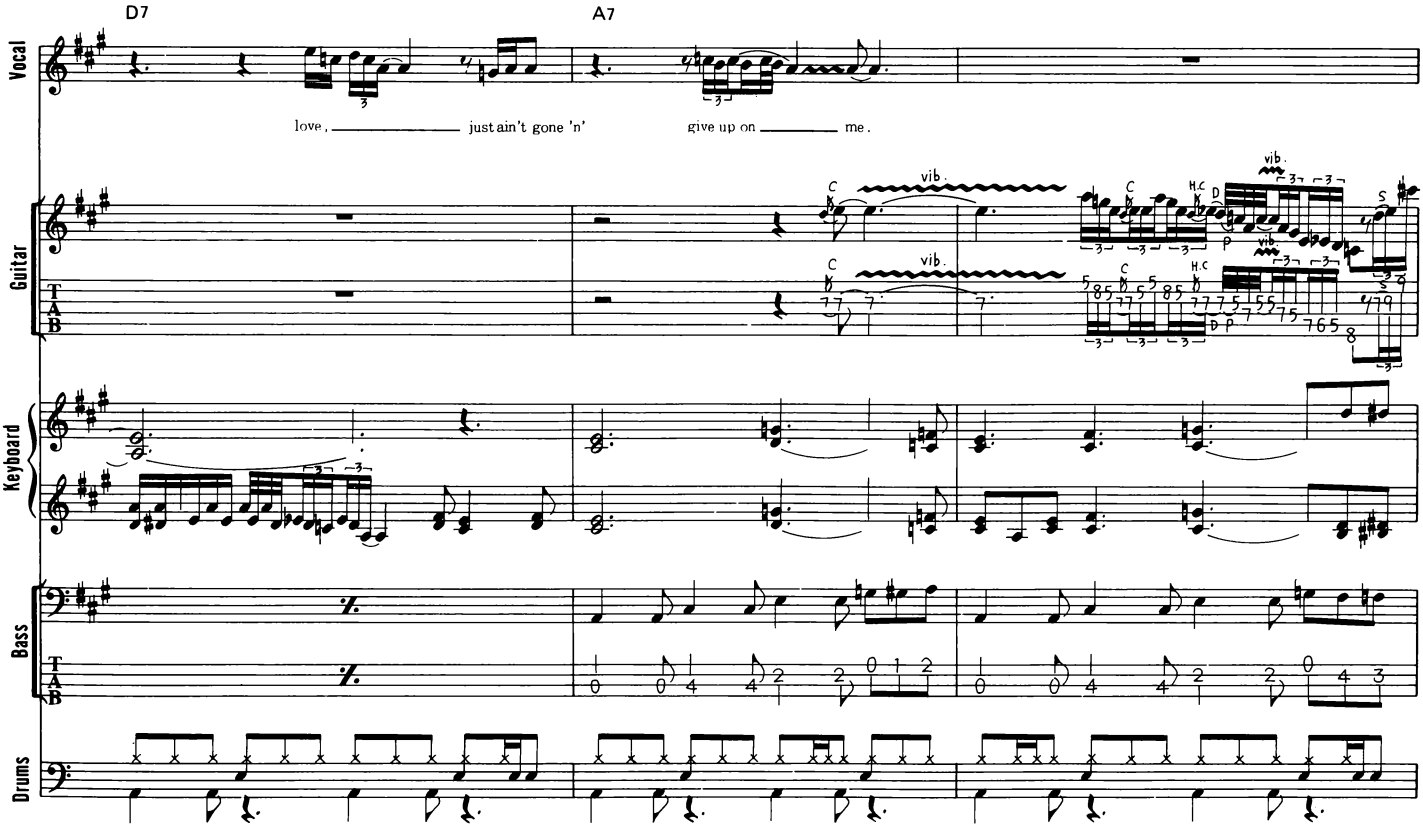

D7
A7
A7 (onC♯)
D7
D♯dim
Vocal
Guitar
Keyboard
Bass
Drums

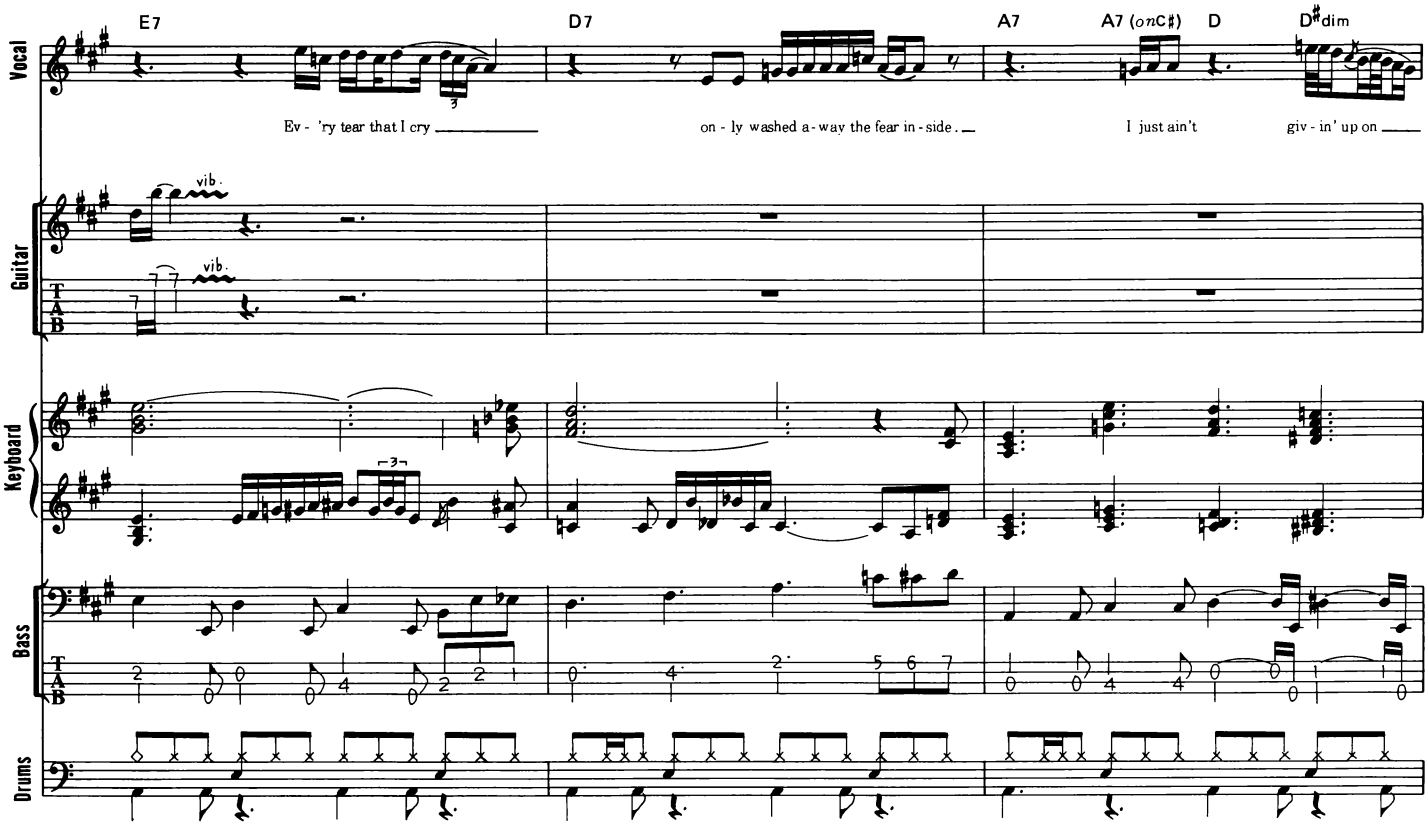



A7 (onE)
E7
B
A7
D7
I ain't gone 'n' give up on love.
love.
vib.
Vocal
Guitar
Keyboard
Bass
Drums

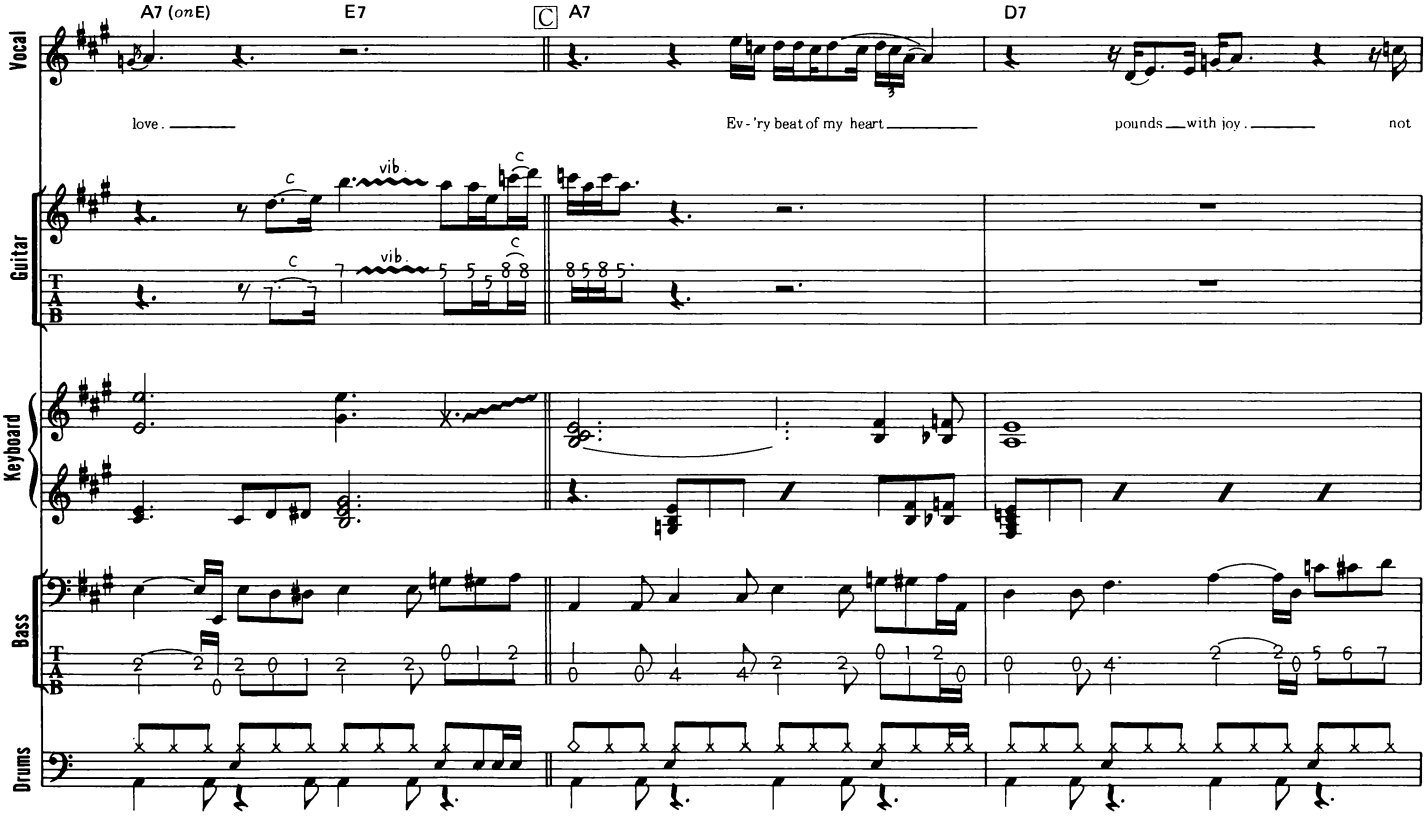

A7
D7
Vocal
ain't gone ain't gone 'n' give up on me.
I ain't gone 'n' give up on love,
Guitar
Keyboard
Bass
Drums

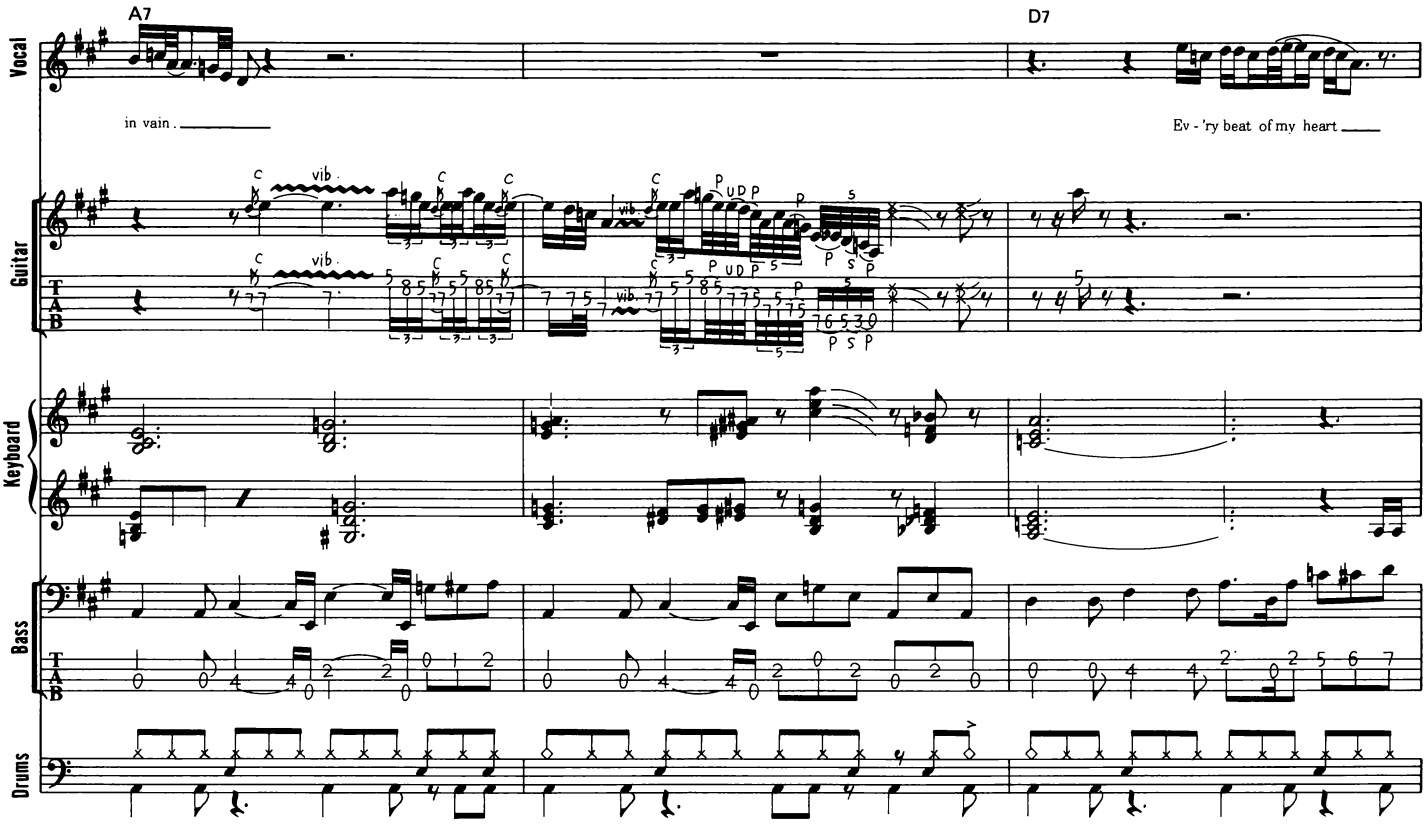



D7
A7
Vocal
love, just ain't gone 'n' give up on me.
Guitar
Keyboard
Bass
Drums

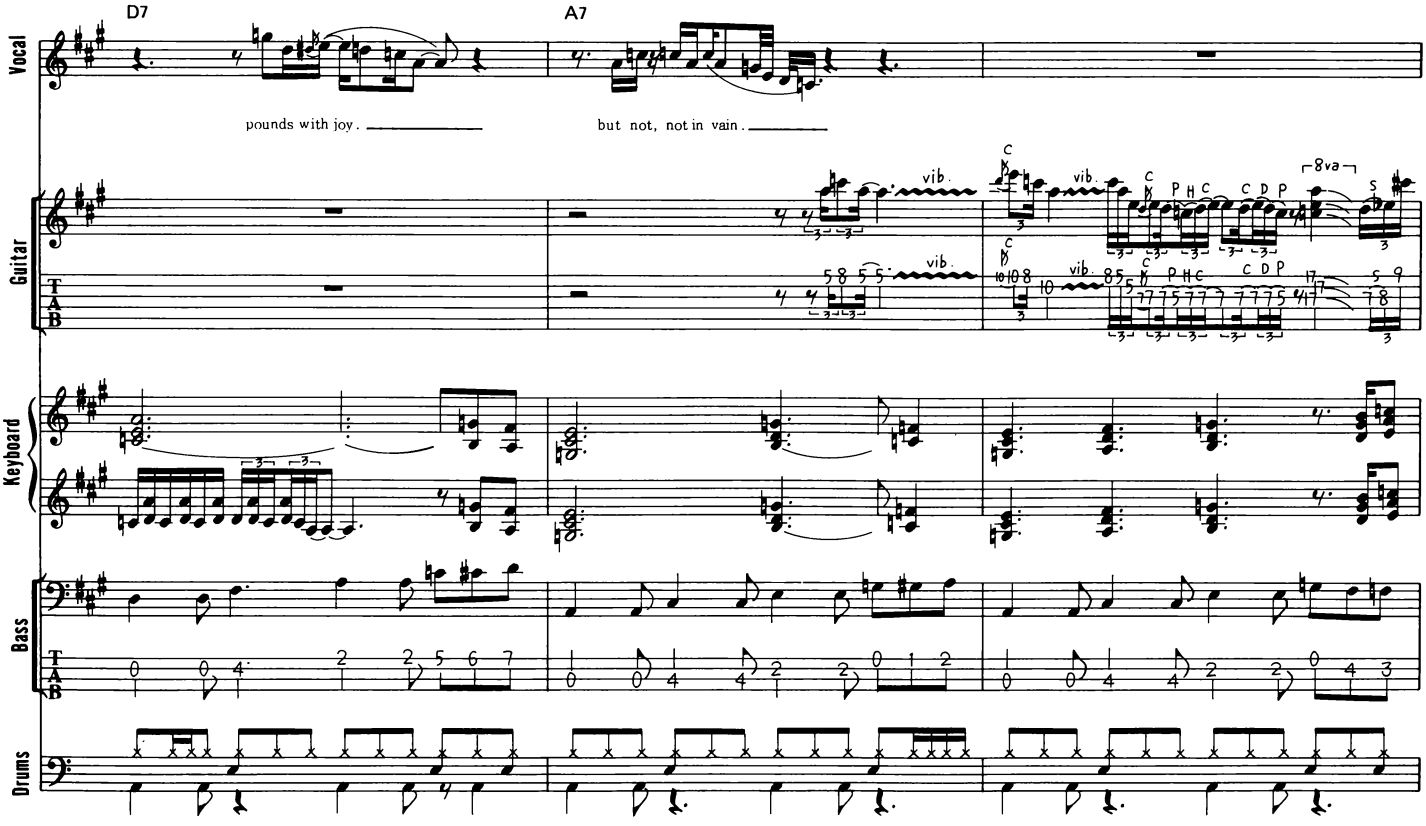

E7
D7
A7
A7 (onC♯)
D
D♯dim
Vocal
Ev - 'ry tear that I cry
on - ly washed a - way the fear in - side.
I just ain't
giv - in' up on
Guitar
vib.
Keyboard
Bass
Drums

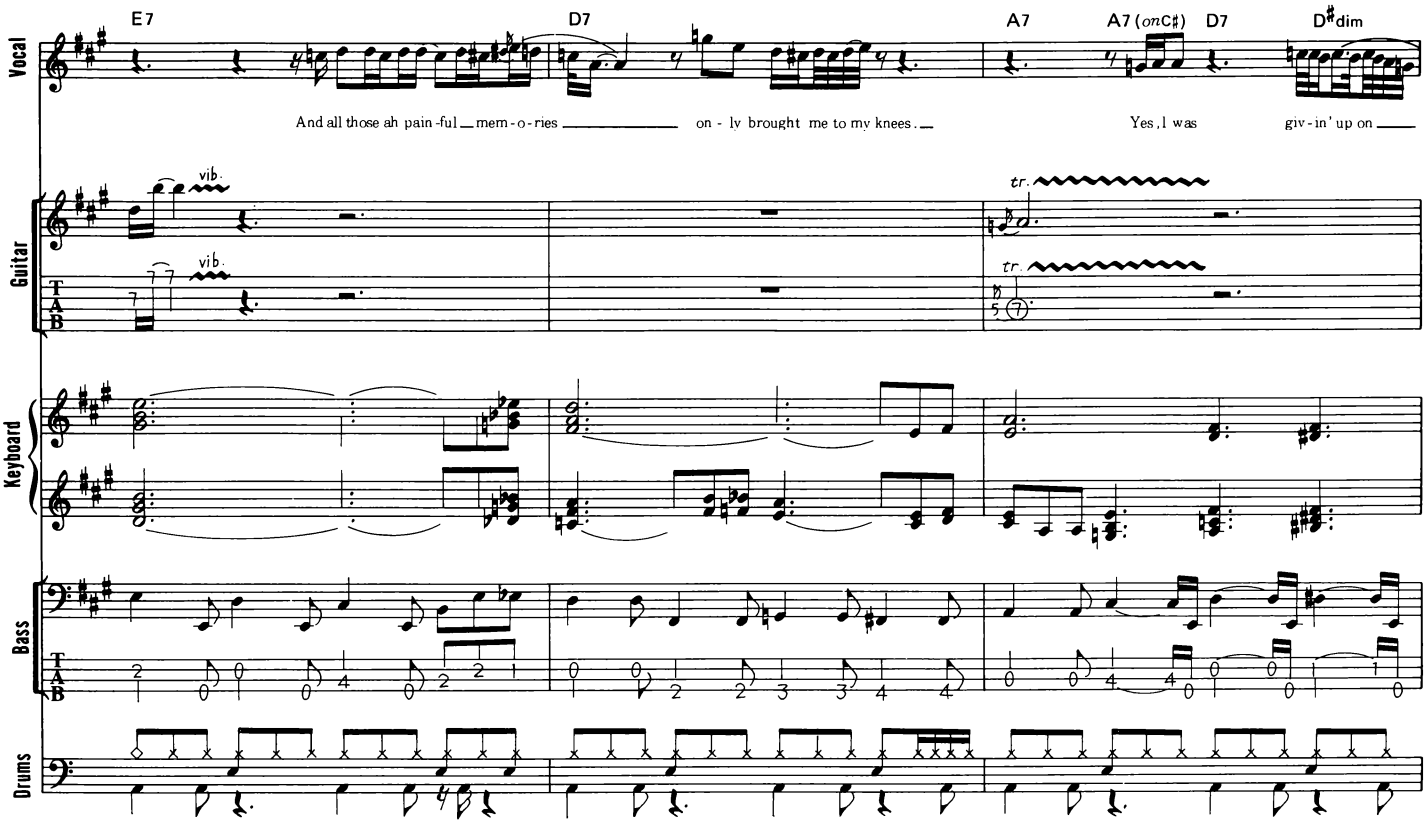
30


A7 (onE)
E7
C
A7
D7
Vocal
love.
Ev - 'ry beat of my heart
pounds with joy.
not
Guitar
vib.
Keyboard
Bass
Drums

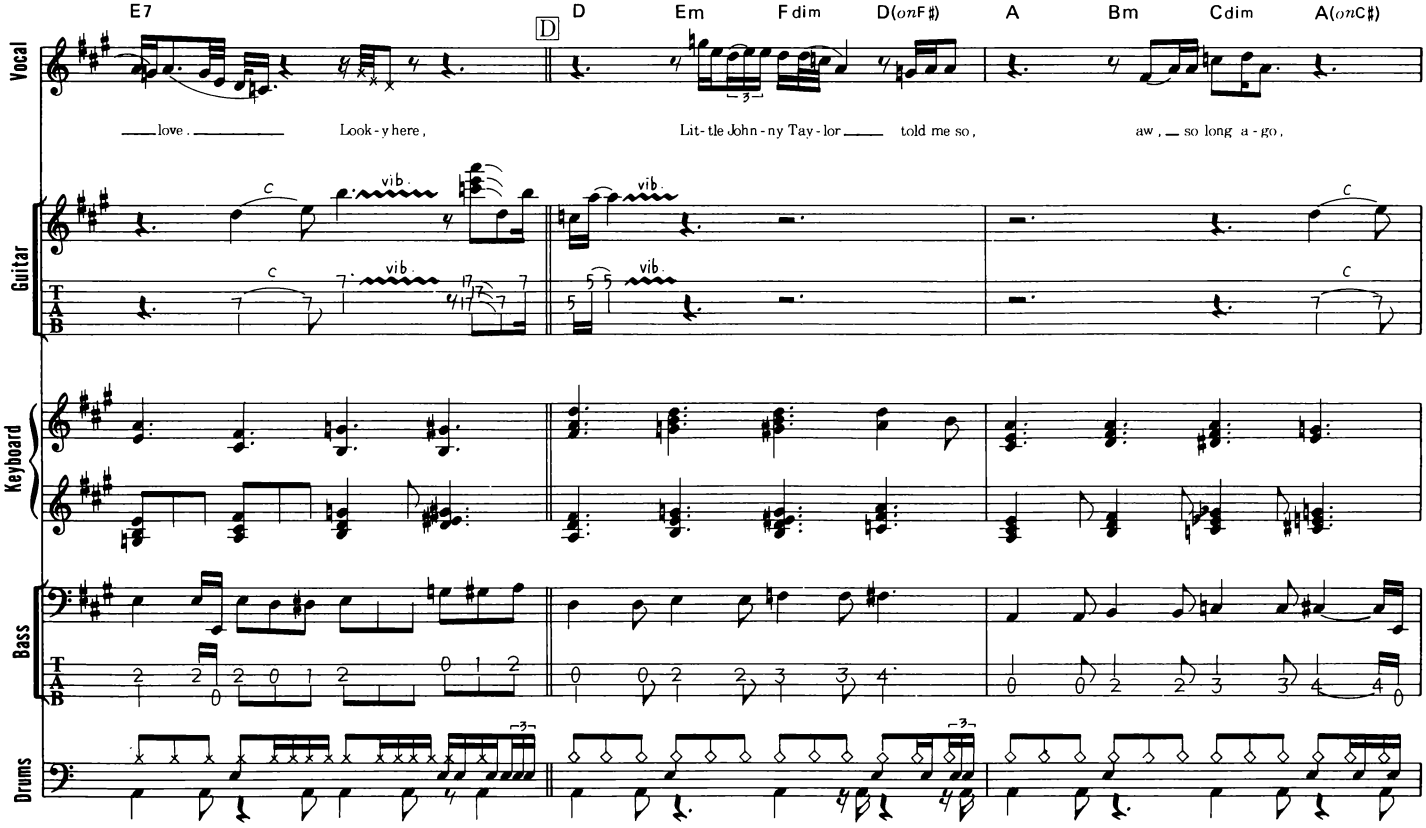

A7
D7
Vocal
in vain.
Ev - 'ry beat of my heart
Guitar
T
A
B
Keyboard
Bass
Drums

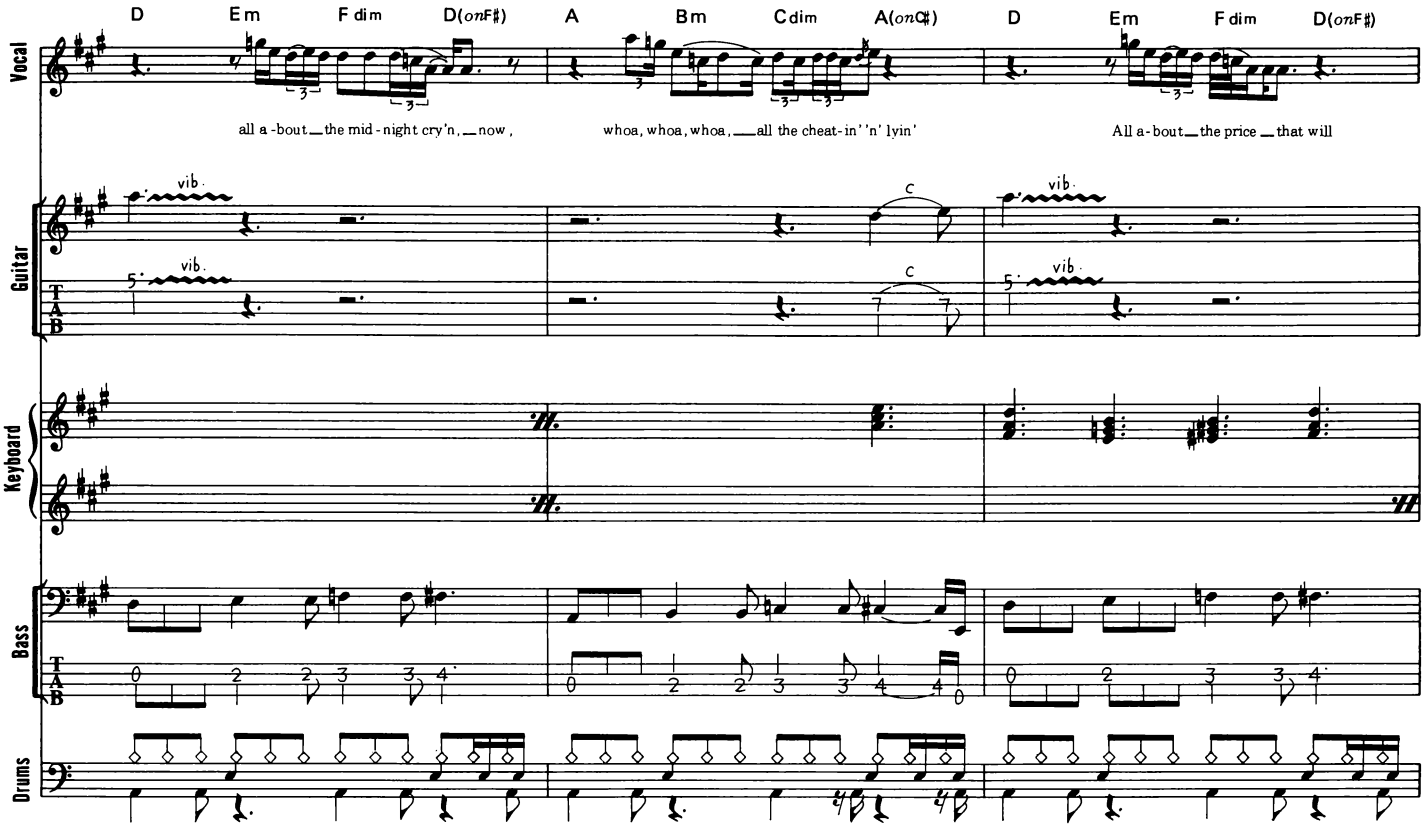



D7
A7
Vocal
pounds with joy.
but not, not in vain.
8va
Guitar
T
A
B
Keyboard
Bass
Drums

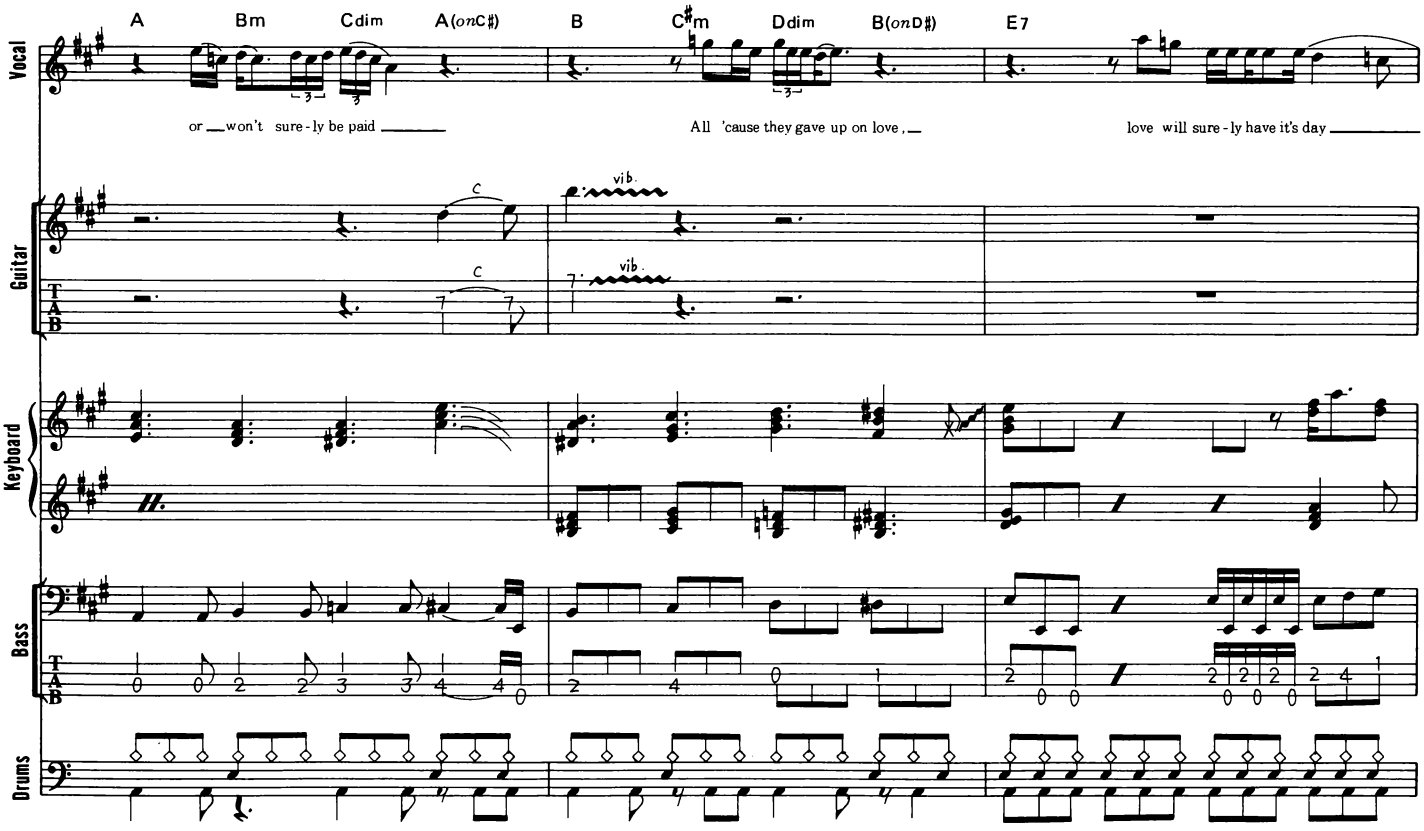

E7
D7
A7
A7 (onC♯)
D7
D♯dim
Vocal
And all those ah pain-ful mem-o-ries on-ly brought me to my knees.
Yes, I was
giv-in' up on
Guitar
vib.
tr.
Keyboard
Bass
Drums

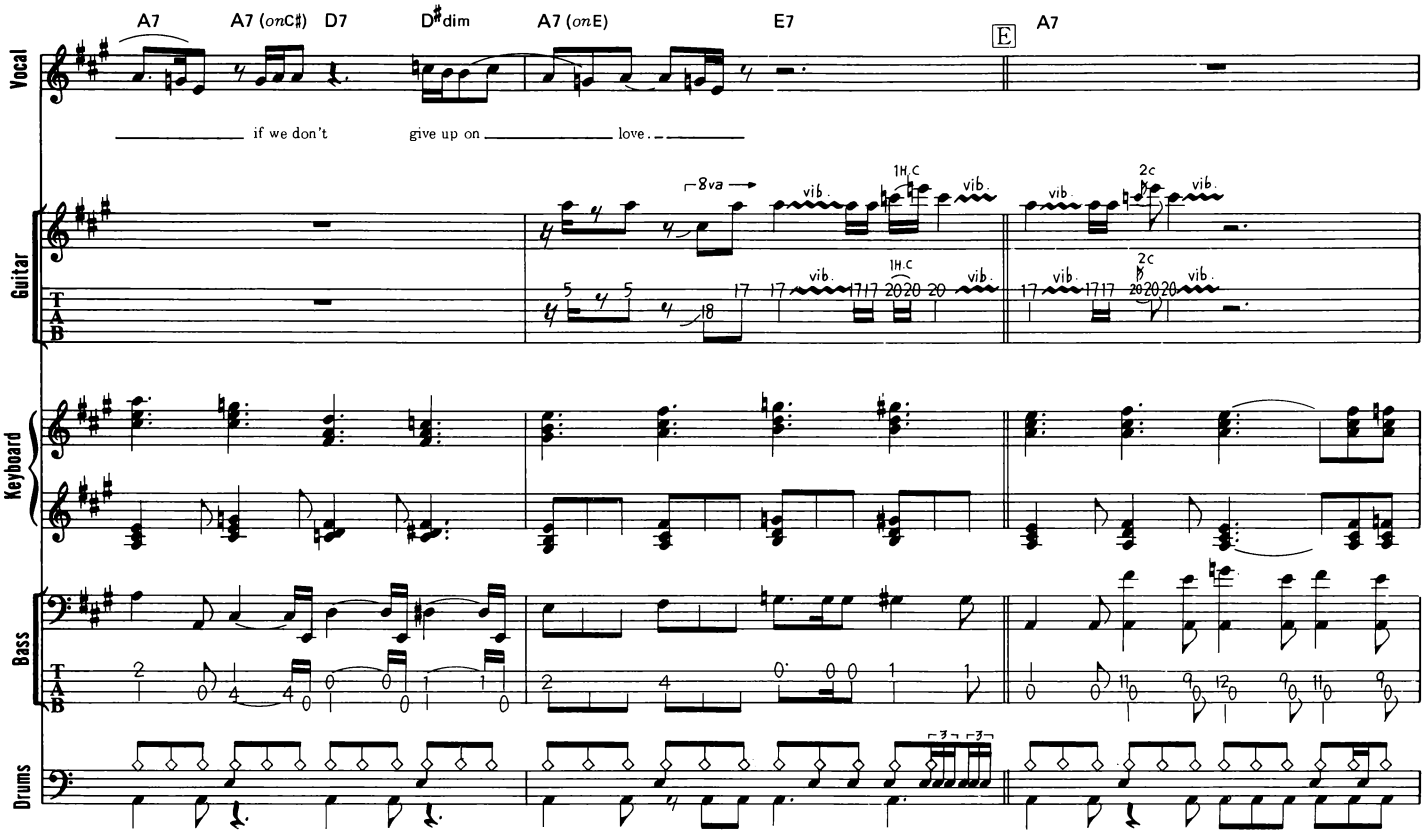
32


E7
D
Em
Fdim
D(onF♯)
A
Bm
Cdim
A(onC♯)
Vocal
love.
Look-y here,
Lit-tle John-ny Tay-lor
told me so,
aw, so long a-go,
Guitar
C
vib.
Keyboard
Bass
Drums

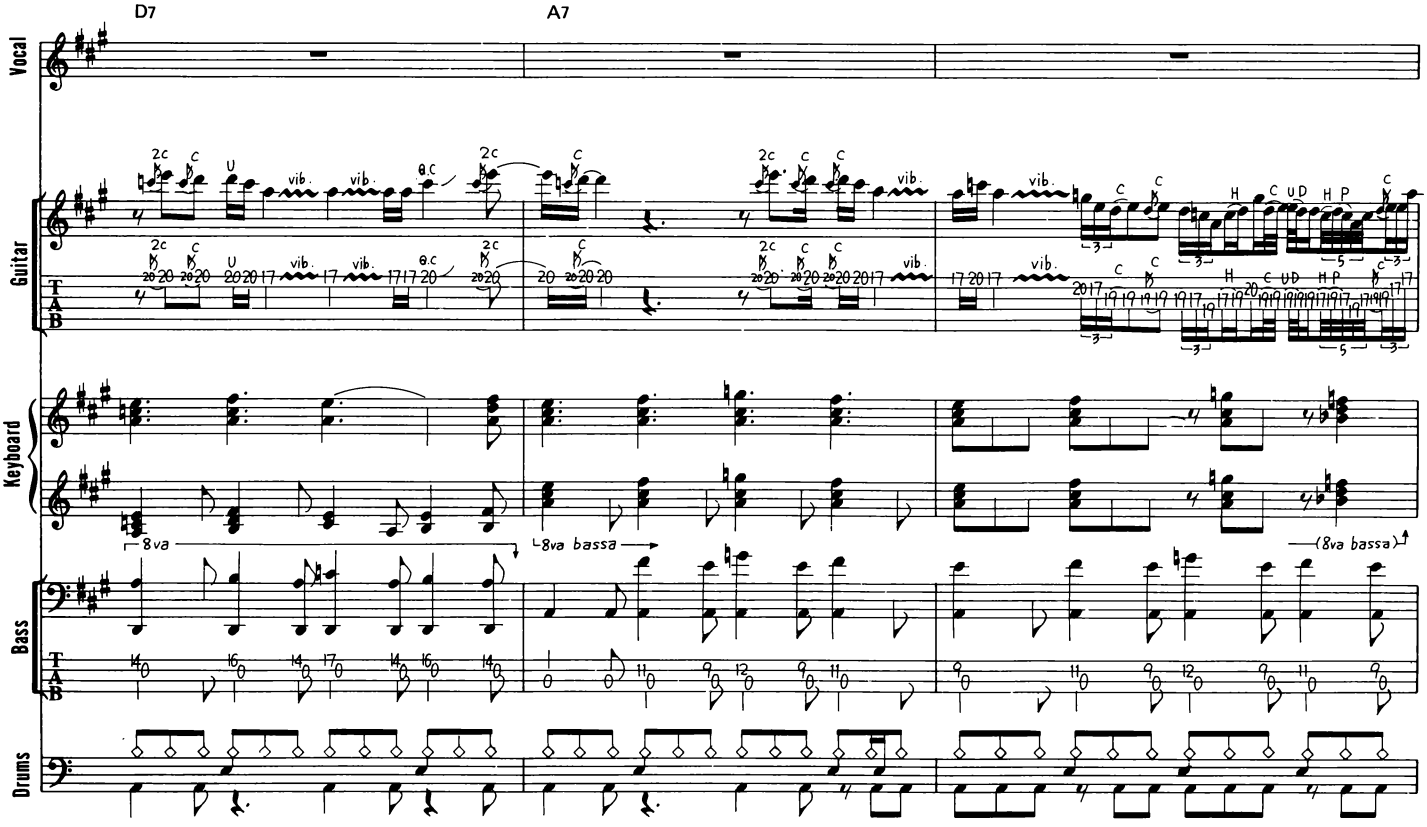

D Em F dim D(onF♯) A Bm C dim A(onC♯) D Em F dim D(onF♯)
Vocal
all a-bout the mid-night cry'n, now, whoa, whoa, whoa, all the cheat-in' 'n' lyin' All a-bout the price that will
Guitar
vib.
C
Keyboard
Bass
Drums

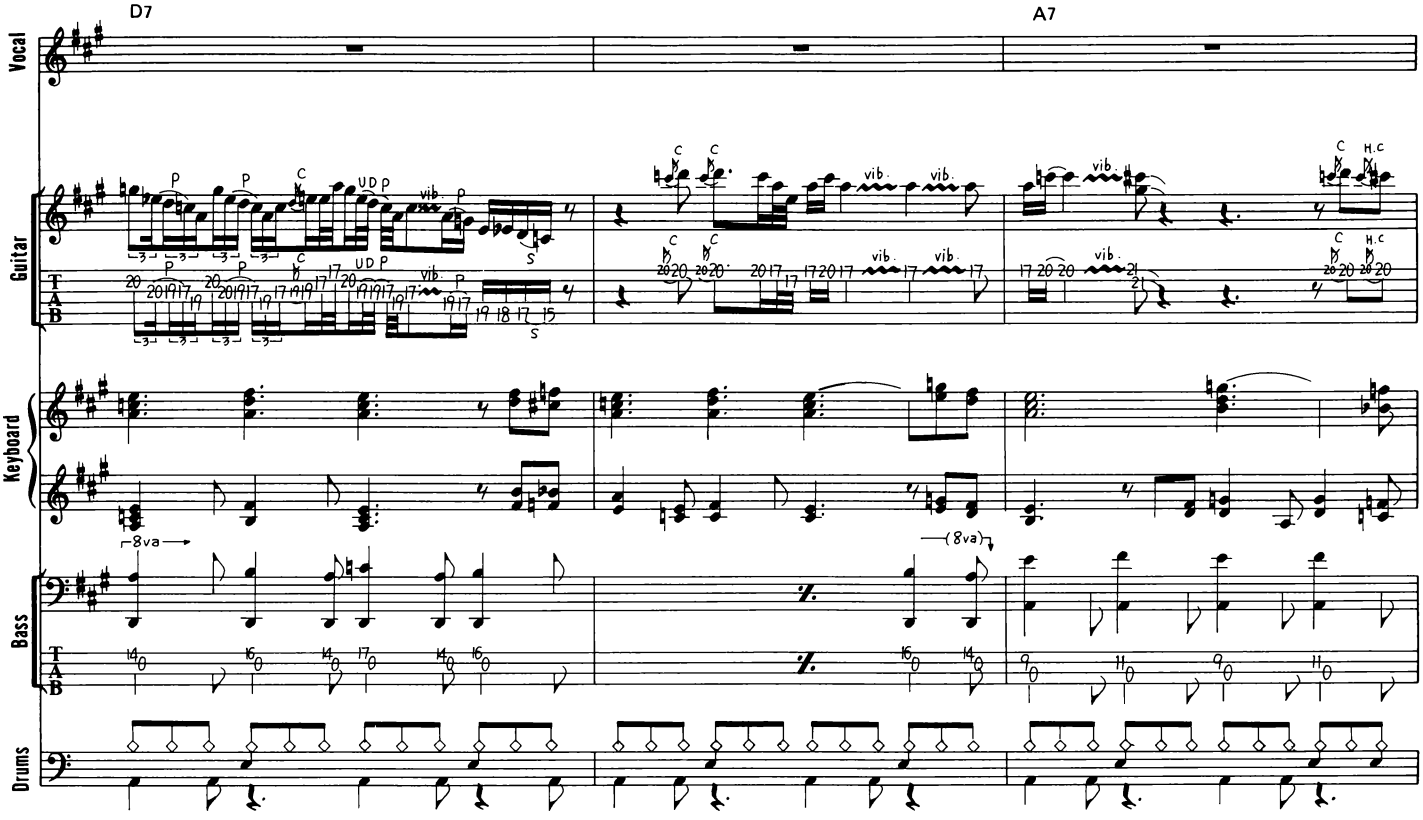



A Bm C dim A(onC♯) B C♯m D dim B(onD♯) E7
Vocal
or won't sure-ly be paid All 'cause they gave up on love, love will sure-ly have it's day
Guitar
vib.
C
Keyboard
Bass
Drums

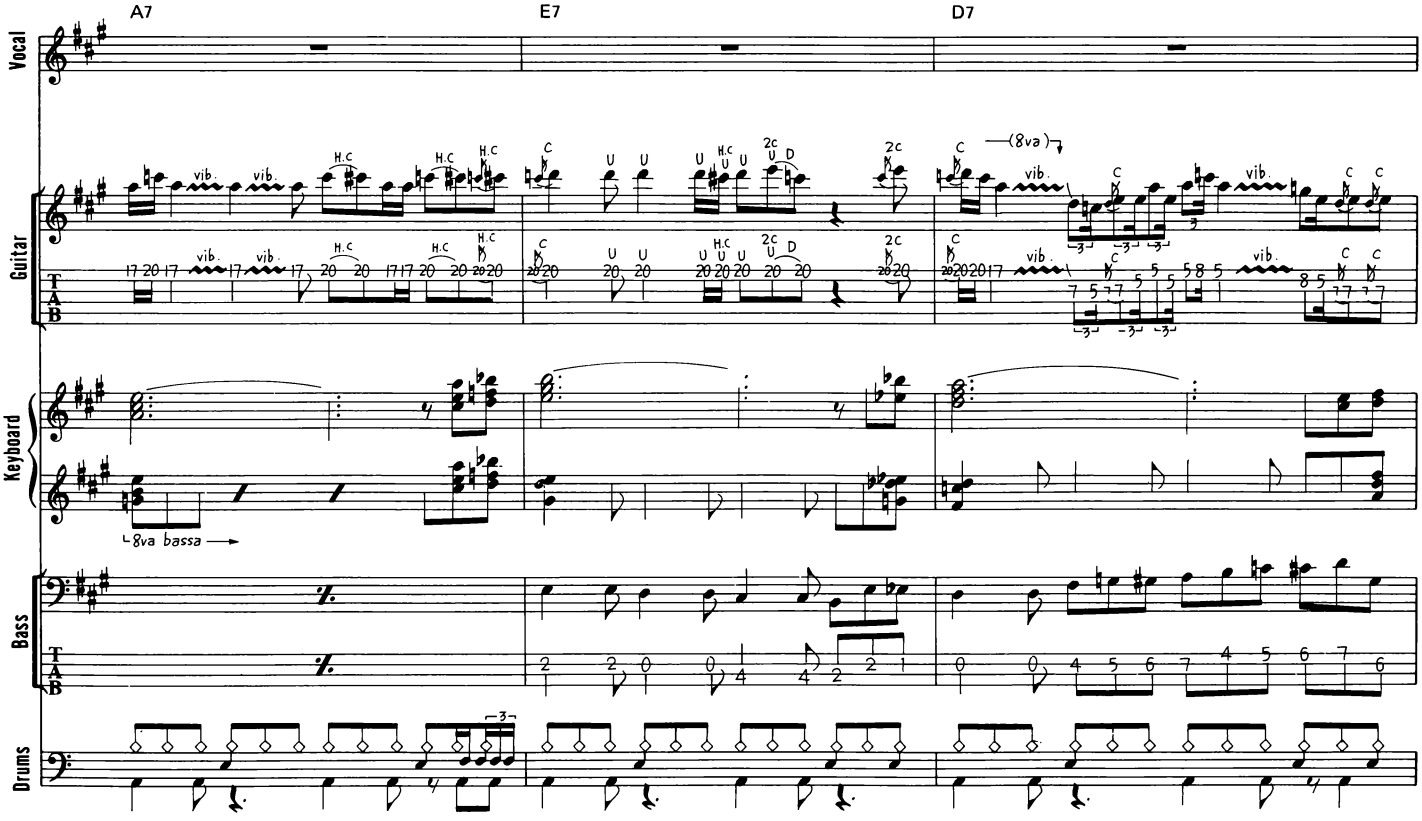

A7
A7 (onC♯)
D7
D♯dim
A7 (onE)
E7
E
A7
Vocal
if we don't
give up on
love.
Guitar
8va
1H.C
2c
vib.
Keyboard
Bass
Drums

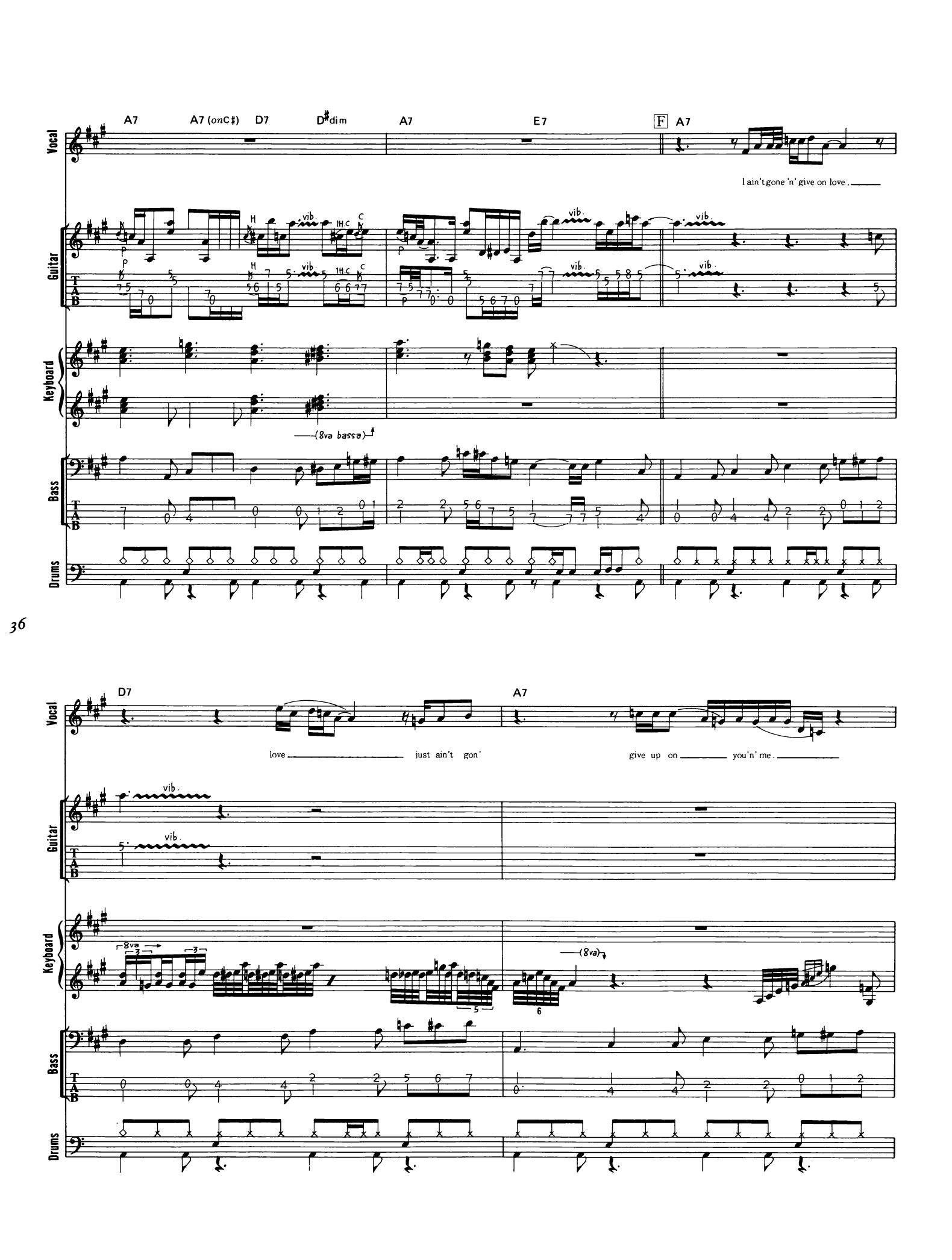


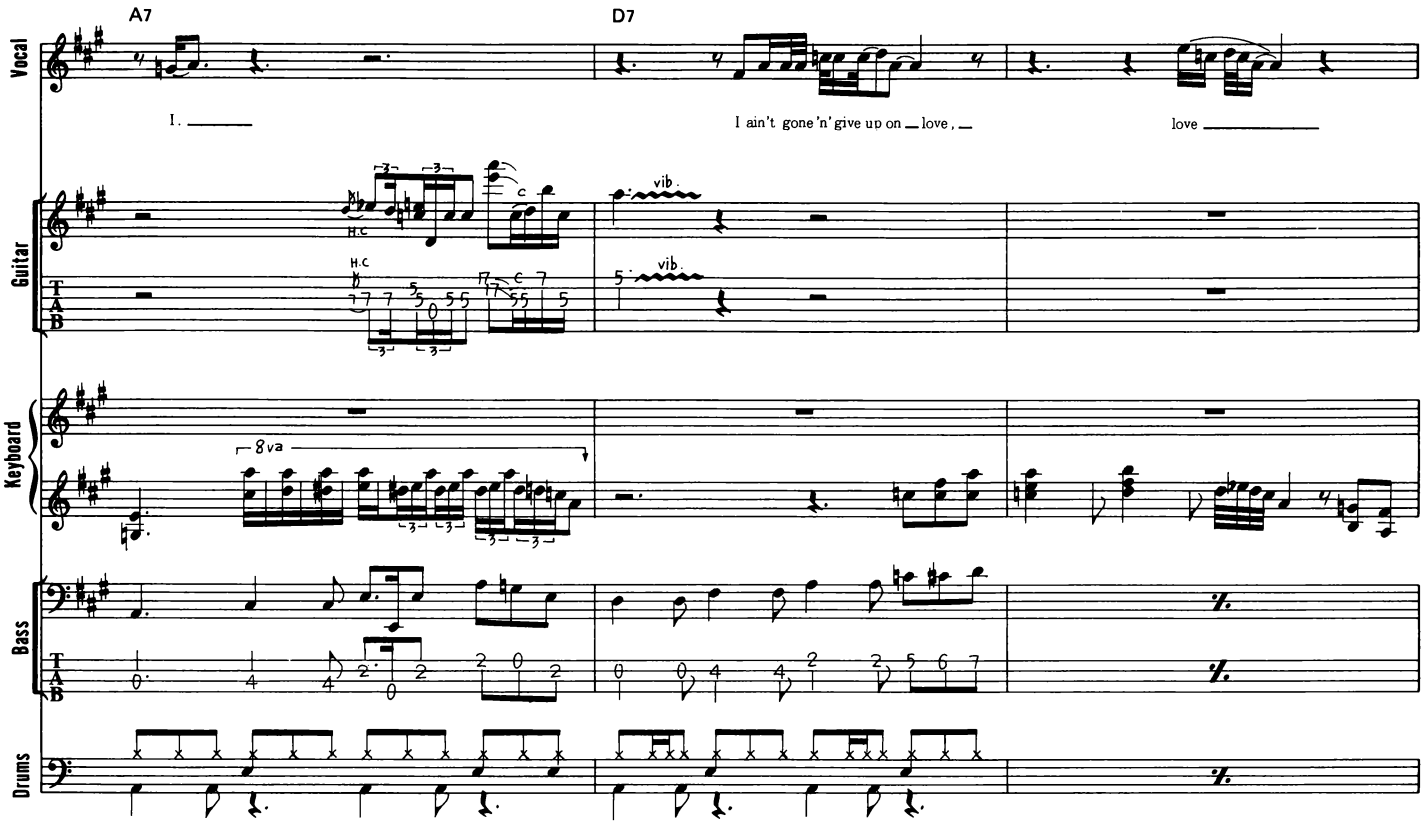

D7
A7
Vocal
Guitar
Keyboard
8va
8va bassa
(8va bassa)
Bass
Drums


D7
A7
Vocal
Guitar
Keyboard
Bass
Drums
8va
(8va)

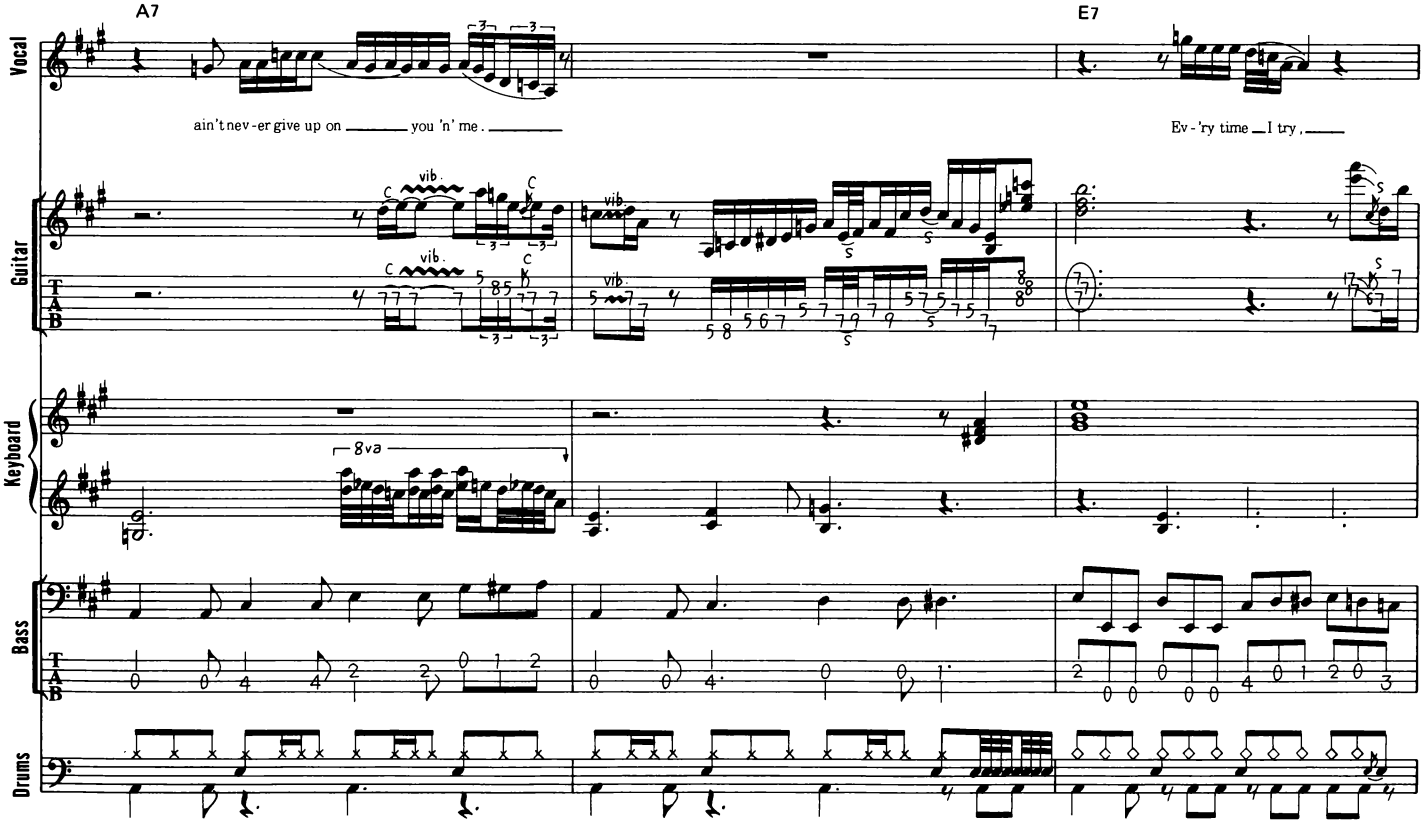


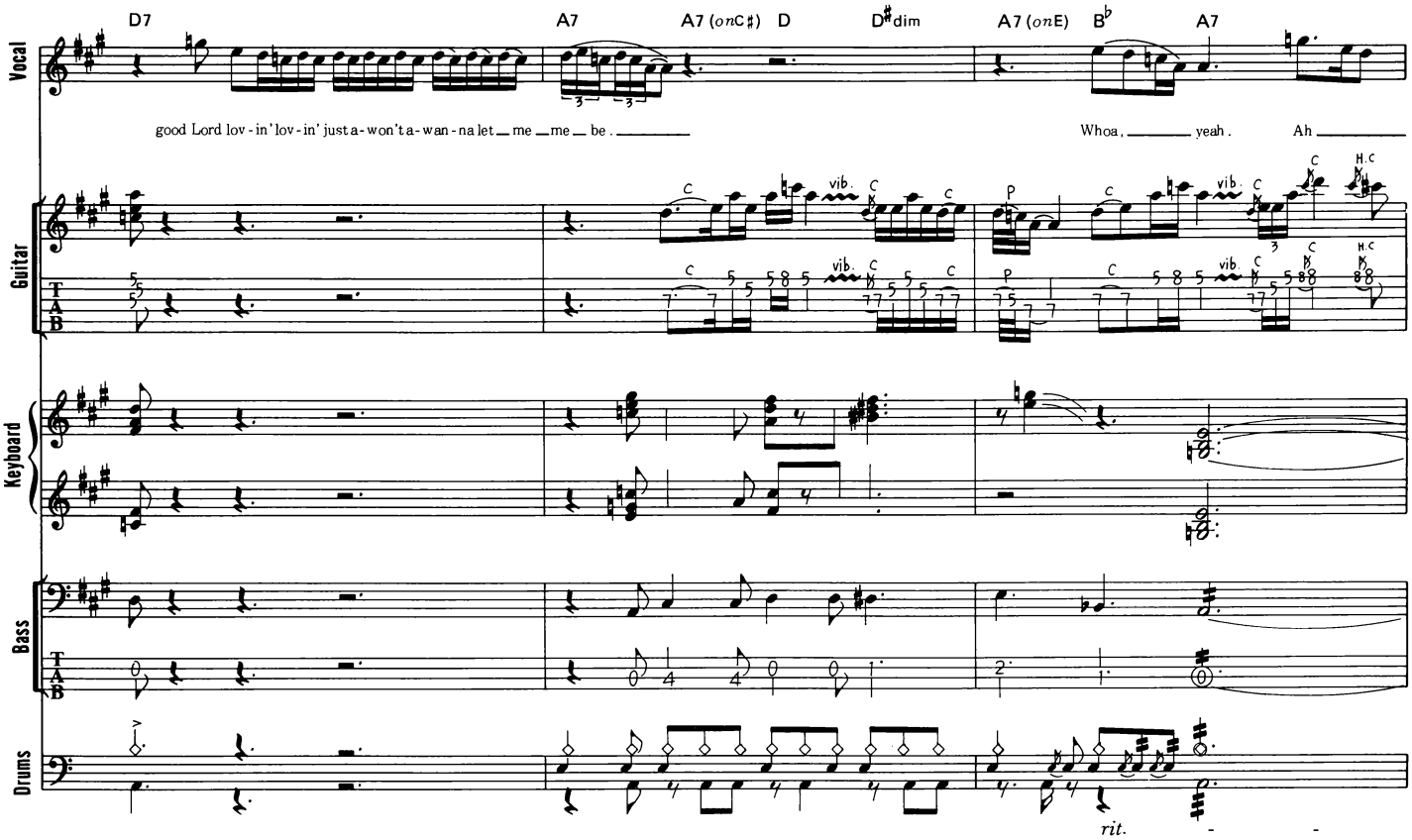

A7
E7
D7
Vocal
Guitar
Keyboard
Bass
Drums
(8va)
8va bassa


A7
A7 (onC♯)
D7
D♯dim
A7
E7
F
A7
Vocal
I ain't gone 'n' give on love,
Guitar
Keyboard
(8va bassa)
Bass
Drums
D7
A7
love just ain't gon'
give up on you'n' me.
8va
(8va)

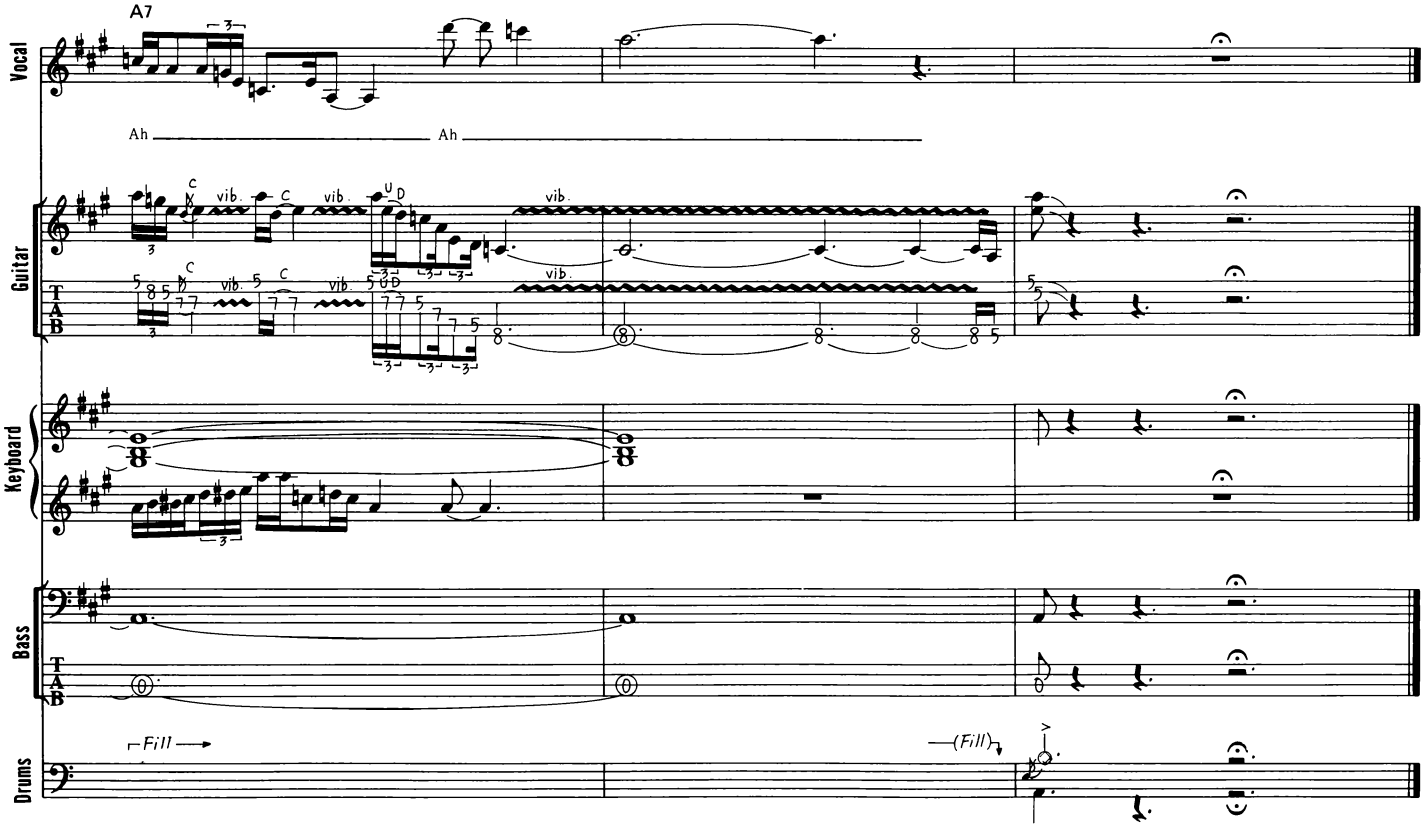

A7
D7
Vocal
I. _____
I ain't gone 'n' give up on _ love, _
love _____
Guitar
H.C
vib.
Keyboard
8va
Bass
Drums




A7
E7
Vocal
ain't nev-er give up on _____ you 'n' me. _____
Ev-'ry time _ I try, _____
Guitar
vib.
Keyboard
8va
Bass
Drums


D7
A7
A7 (on C♯)
D
D♯dim
A7 (on E)
B♭
A7
Vocal
good Lord lov - in' lov - in' just a - won't a - wan - na let me me be.
Whoa, yeah.
Ah
Guitar
T
A
B
Keyboard
Bass
Drums
rit.

38


A7
Vocal
Ah
Ah
Guitar
T
A
B
Keyboard
Bass
Drums
Fill
(Fill)

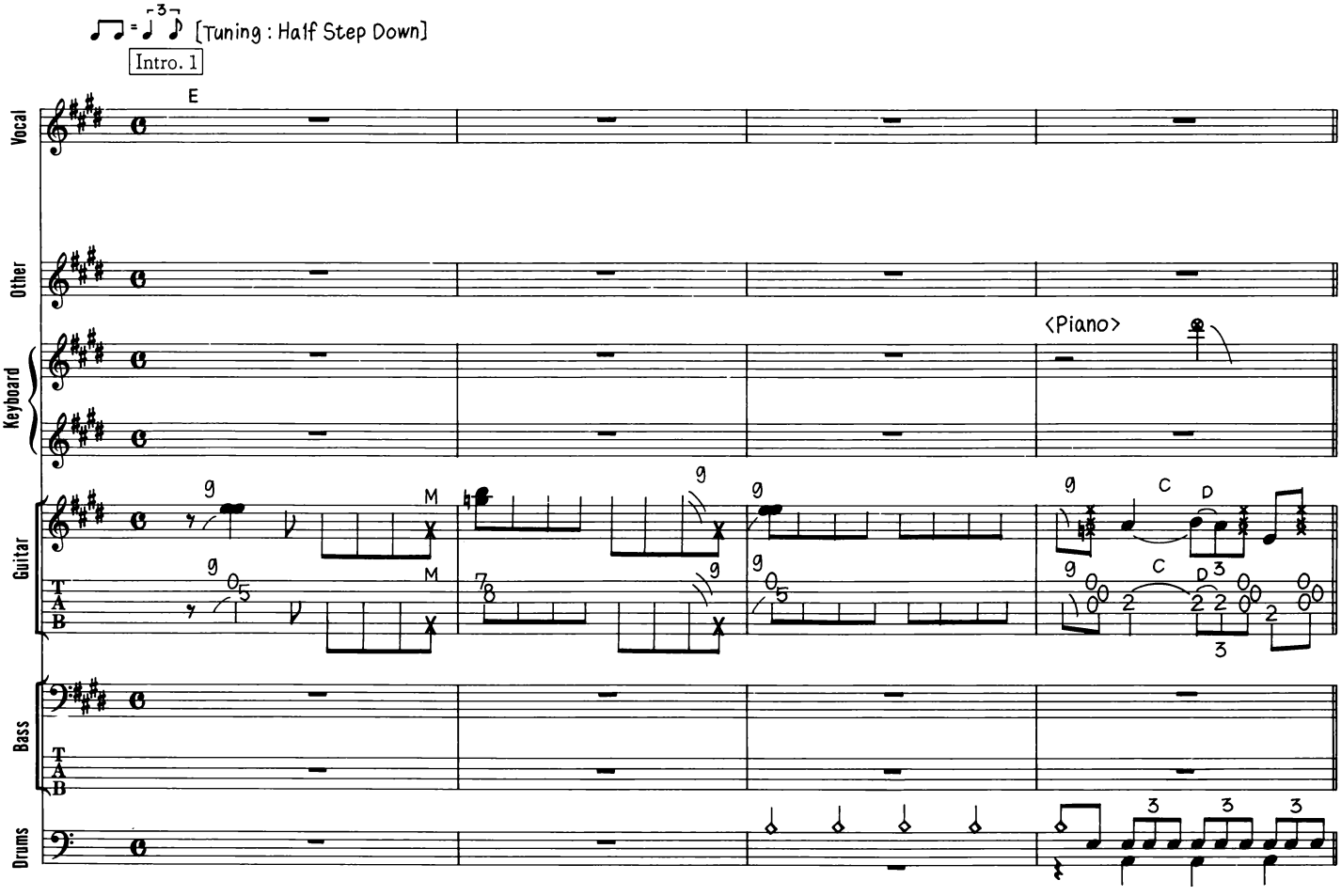
# PRIDE AND JOY

プライド・アンド・ジョイ

**Words & Music by Stevie Ray Vaughan**

ベースは基本的に８分のリズムでの演奏だが、曲全体がシャッフルになっているので、各拍のウラのタイミングを取るのが難しいところだ。リズム隊での入念なリハーサルを重ね、気持ちの良いグルーヴが出せるようにしよう。ドラムは４ビートでのリズム・パターンだが、ゴースト・スネアを多用しシャッフルのグルーヴを出している。様々なところで使っているが、主な部分は１、３拍目ウラだ。ピアノの演奏はライヴという事もありオブリを多用したものになっている。譜面ではコピーしやすいようにある程度ベーシックな形にまとめてあるが、上級者なら各コード・トーンに沿ったオブリを入れる事にチャレンジしてみよう。ギターのイントロ２からのバッキングは、単音弦のカッティングを行う。例えば６弦３fでは１～５弦をミュートしておき、その状態で全弦をカッティングするといった具合だ。イントロ２、11小節３拍目のフレーズは１～３弦にかけてタラララッと滑らせるようにピッキングを行う。Aからは低音弦のブラッシングと開放弦をラフに鳴らしたバッキングだ。開放弦は高音弦中心といった、大雑把な捉え方をしておけば良い。



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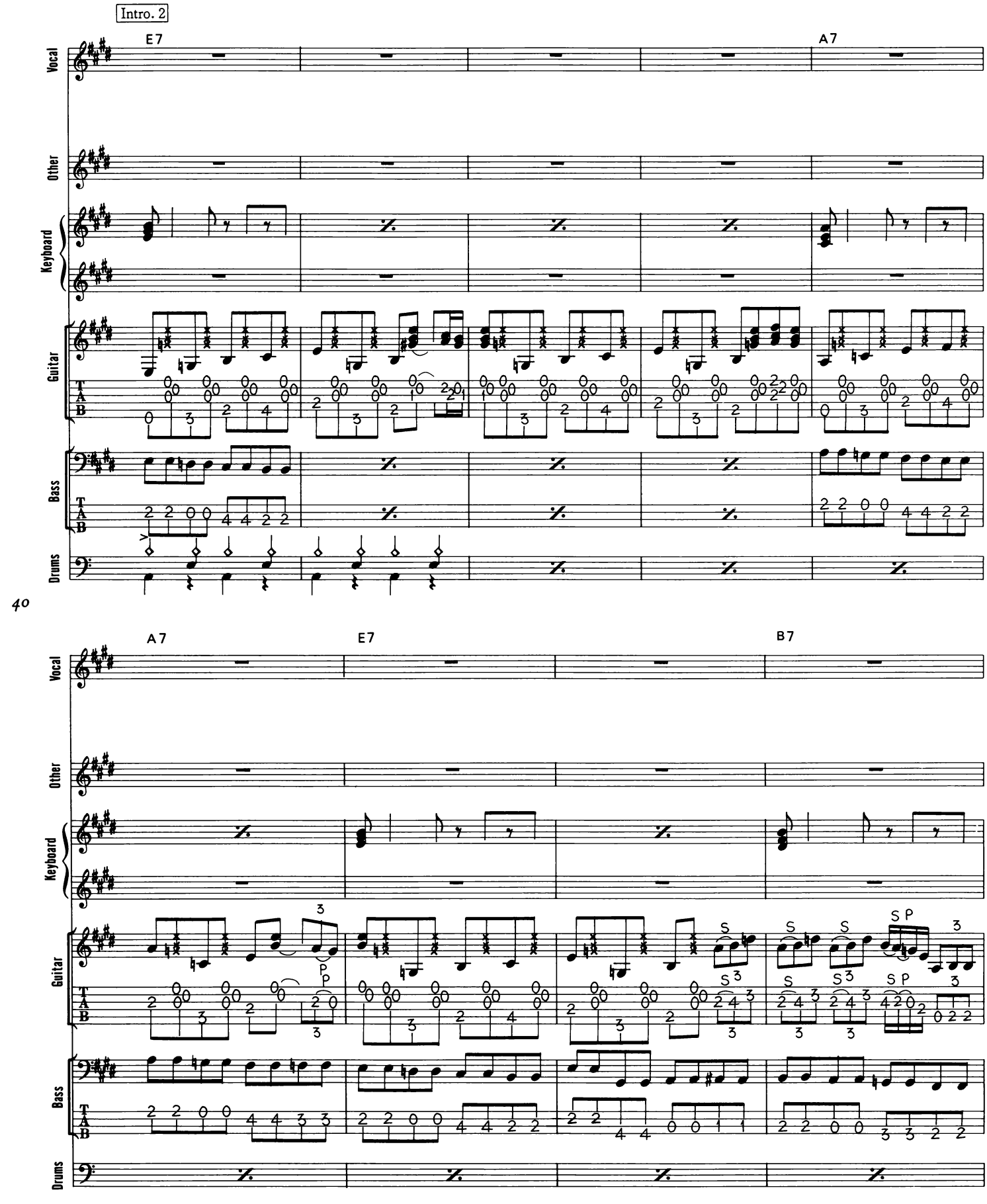
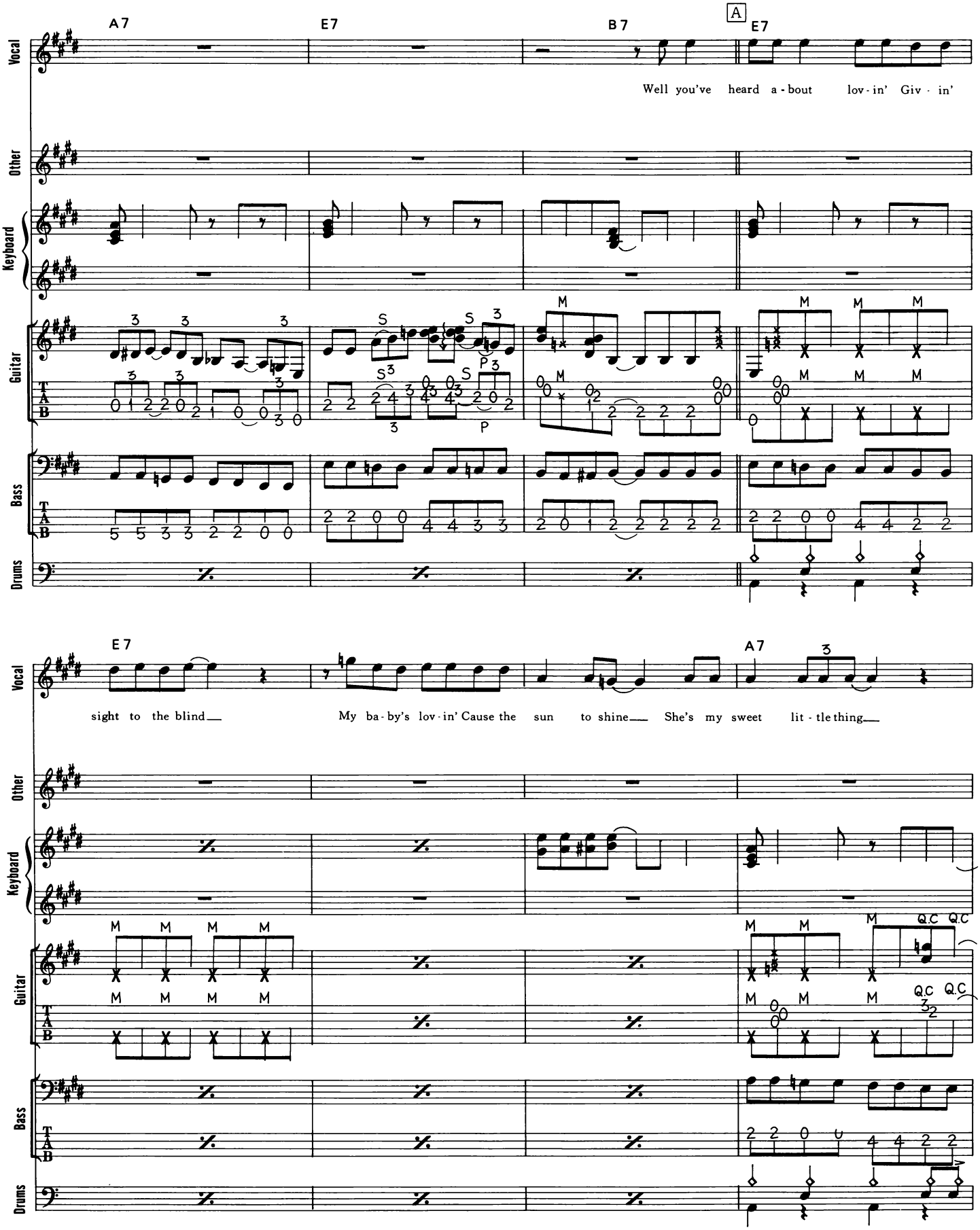
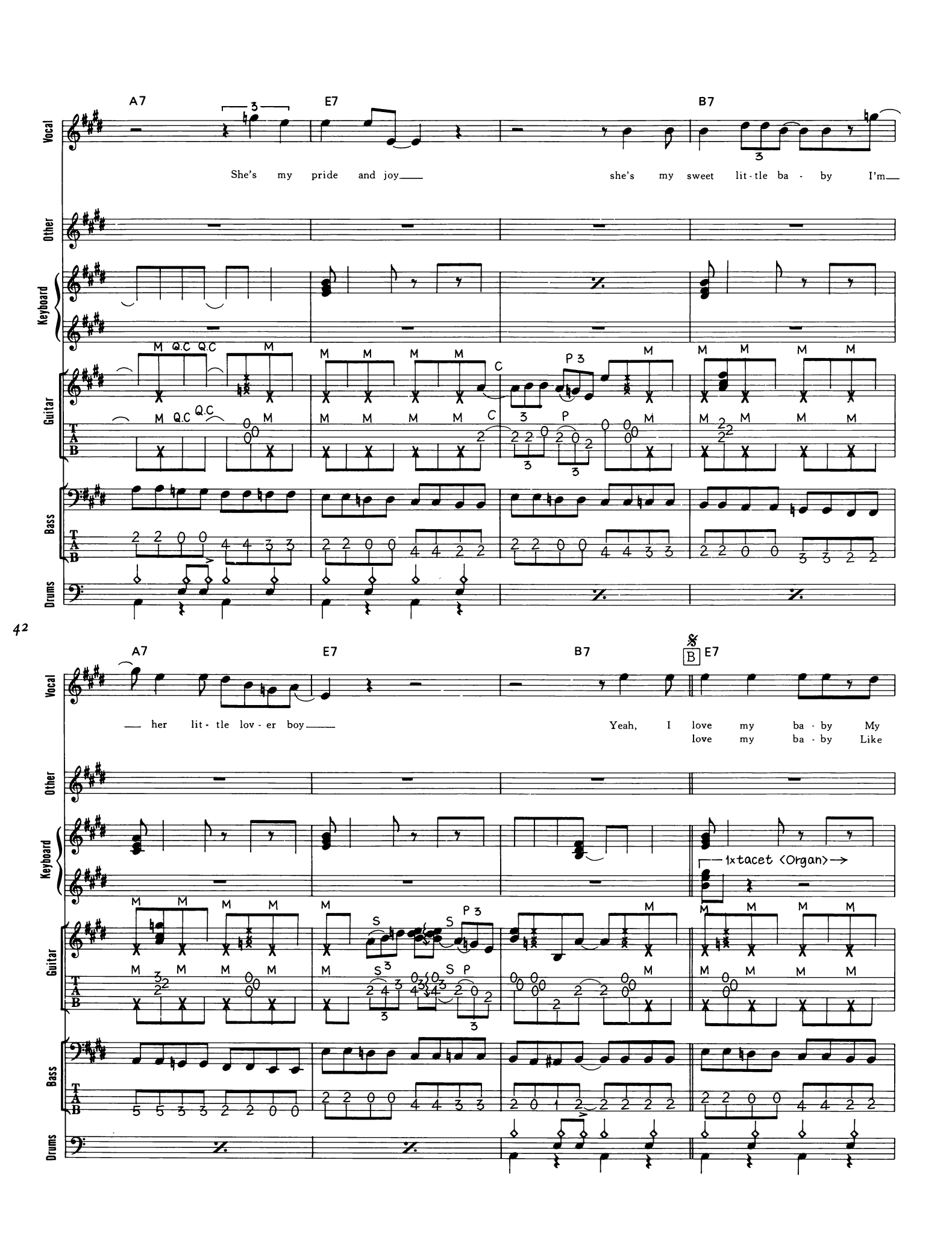
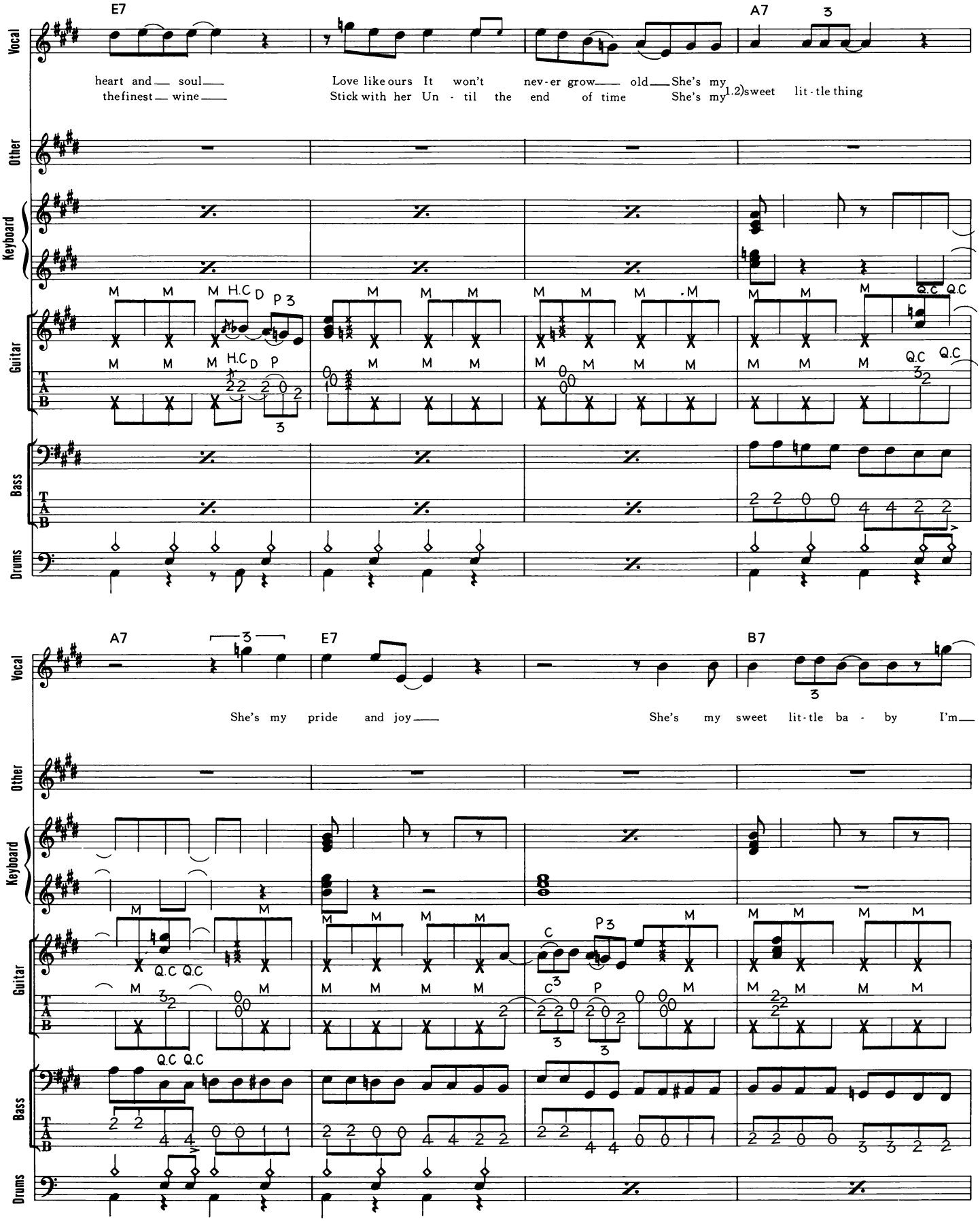
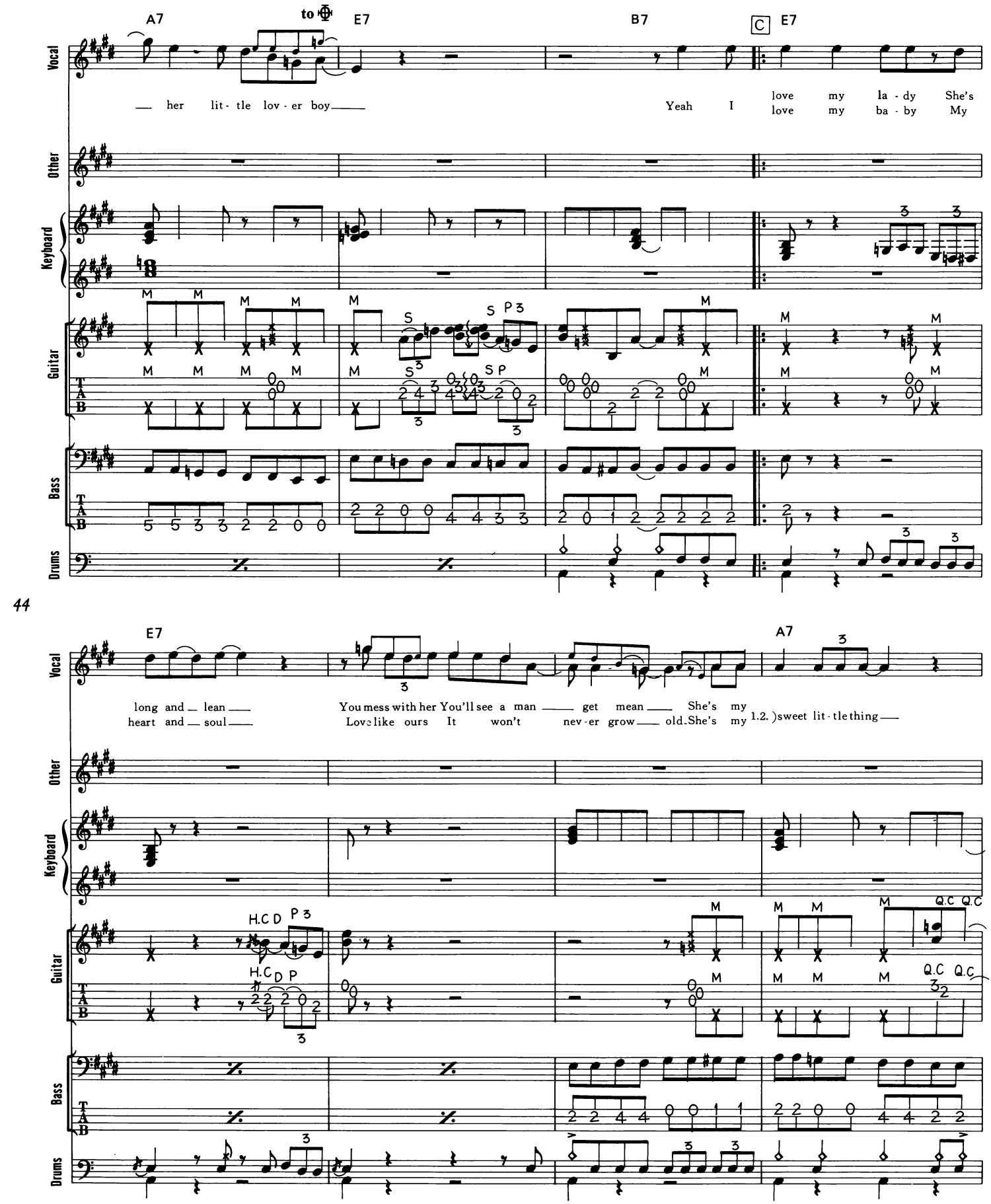
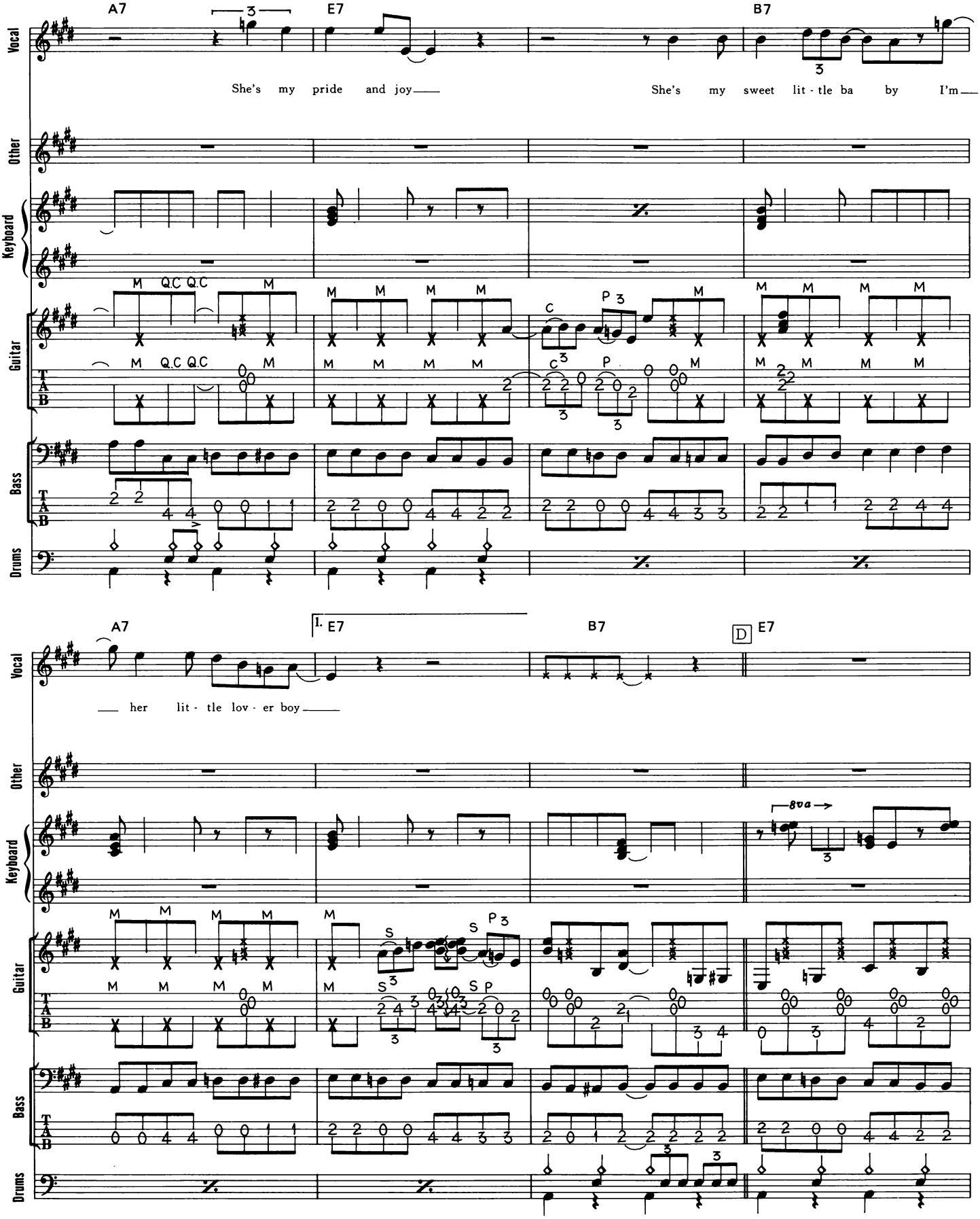

Intro. 2
E7
A7
Vocal
Other
Keyboard
Guitar
Bass
Drums
40
A7
E7
B7

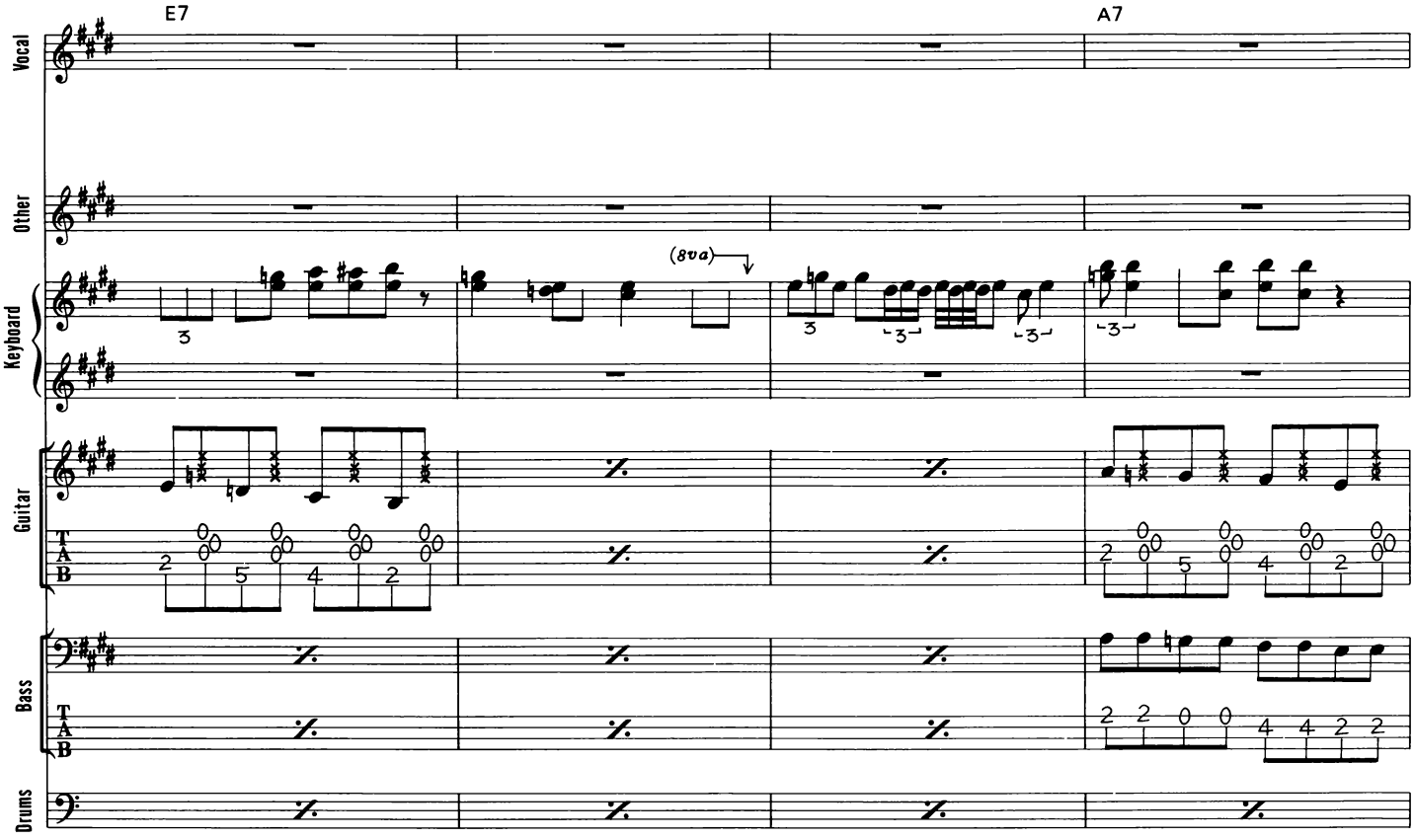

A7
E7
B7
A
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
Well you've heard a - bout lov - in' Giv - in'
E7
A7
sight to the blind
My ba - by's lov - in' Cause the sun to shine
She's my sweet lit - tle thing


A7
E7
B7
Vocal
Other
Keyboard
Guitar
Bass
Drums
She's my pride and joy
she's my sweet lit-tle ba - by I'm
42
A7
E7
B7
B
E7
her lit-tle lov-er boy
Yeah, I love my ba - by My
love my ba - by Like
1xtacet (Organ)

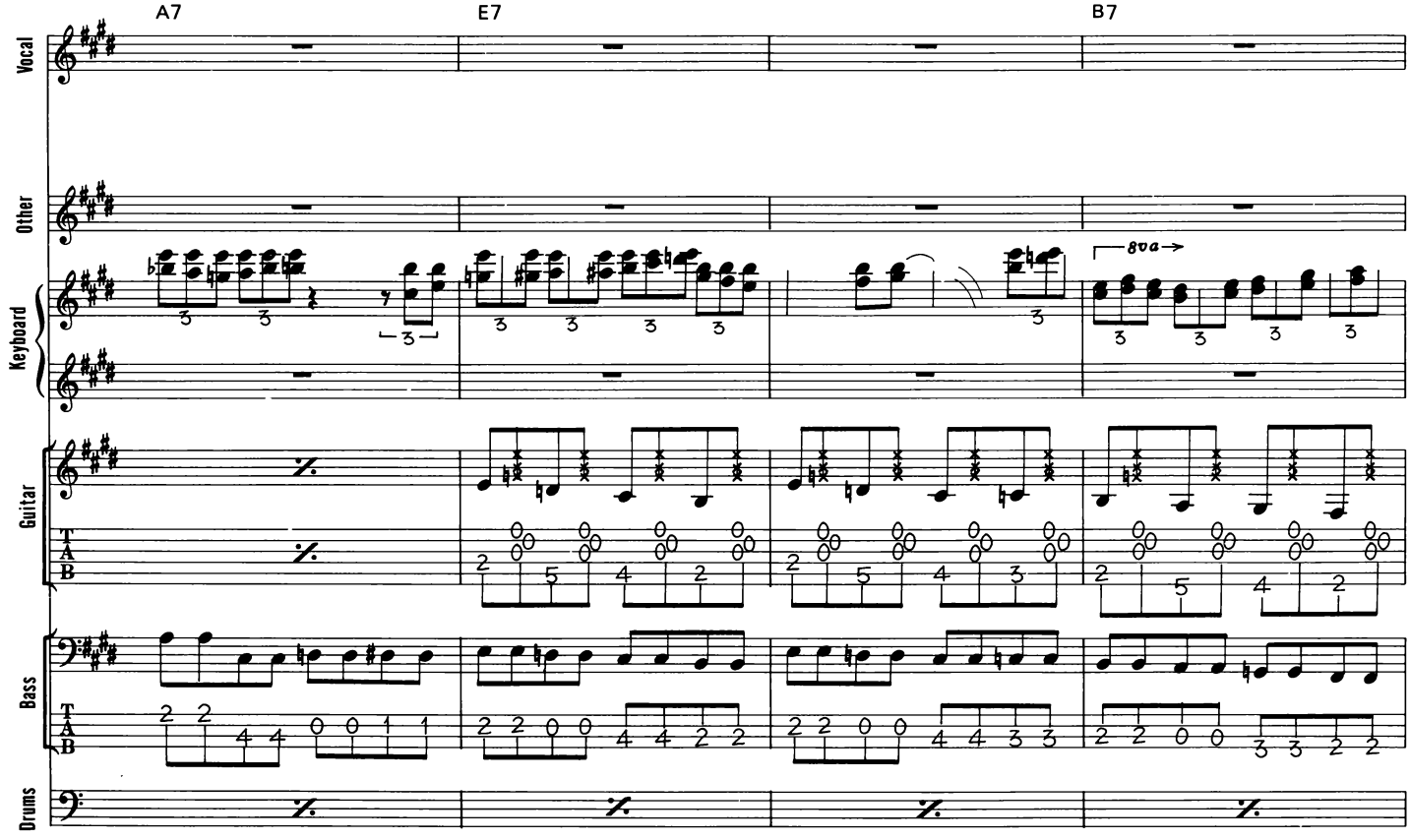

E7
A7
Vocal
heart and soul
the finest wine
Love like ours It won't nev-er grow old She's my
Stick with her Un - til the end of time She's my
1.2) sweet lit-tle thing
Other
Keyboard
Guitar
T
A
B
H.C
D
P 3
Q.C
Bass
Drums
A7
E7
B7
She's my pride and joy
She's my sweet lit-tle ba - by I'm

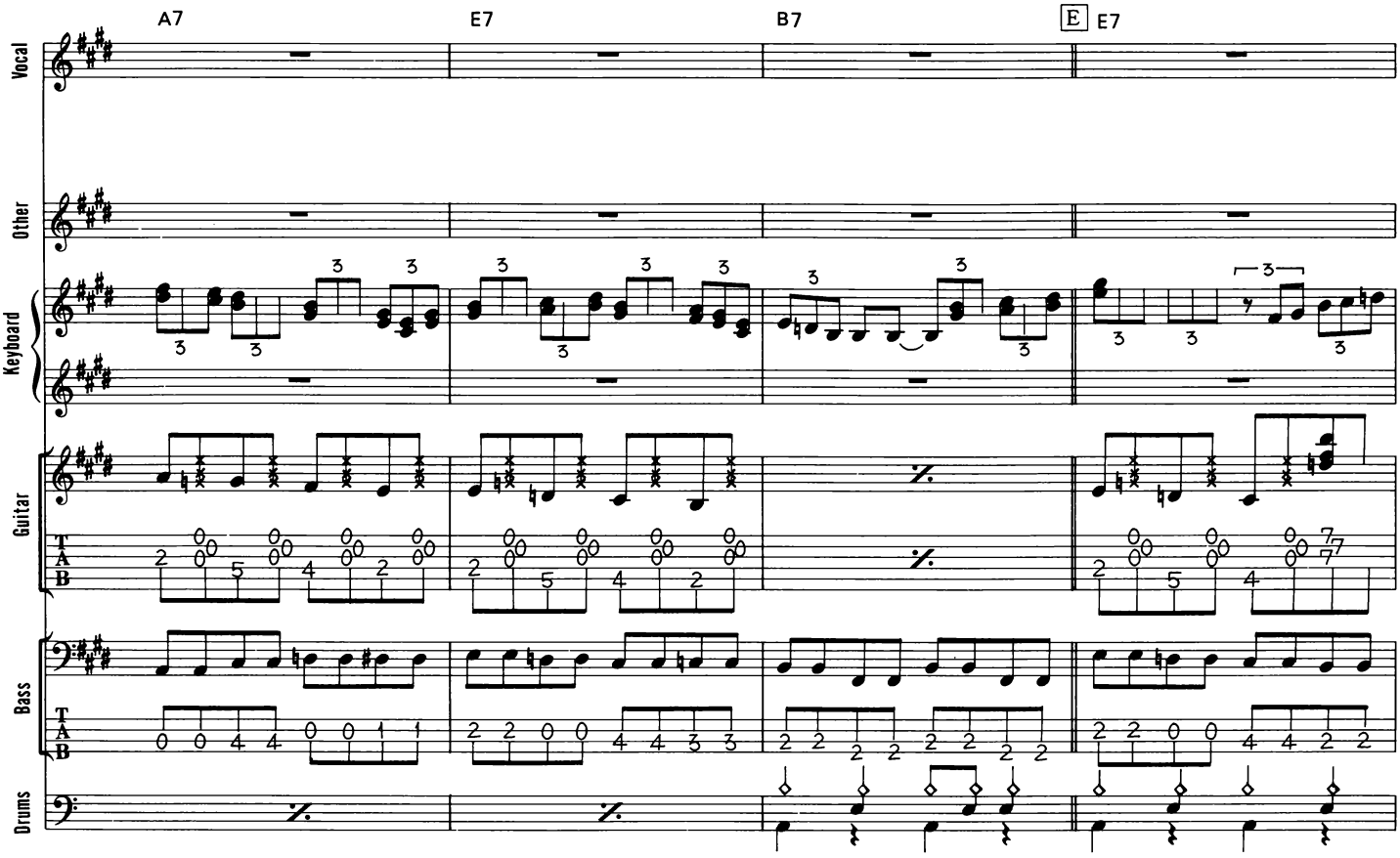

A7
to ⊕
E7
B7
C
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
— her lit - tle lov - er boy —
Yeah I
love my la - dy She's
love my ba - by My
44
E7
A7
long and — lean —
heart and — soul —
You mess with her You'll see a man — get mean — She's my
Love like ours It won't nev - er grow — old. She's my
1.2.) sweet lit - tle thing —
H.C D P 3
H.C D P
Q.C Q.C


A7
E7
B7
Vocal
She's my pride and joy
She's my sweet lit - tle ba by I'm
Other
Keyboard
Guitar
Bass
Drums
A7
1. E7
B7
D
E7
her lit - tle lov - er boy
8va

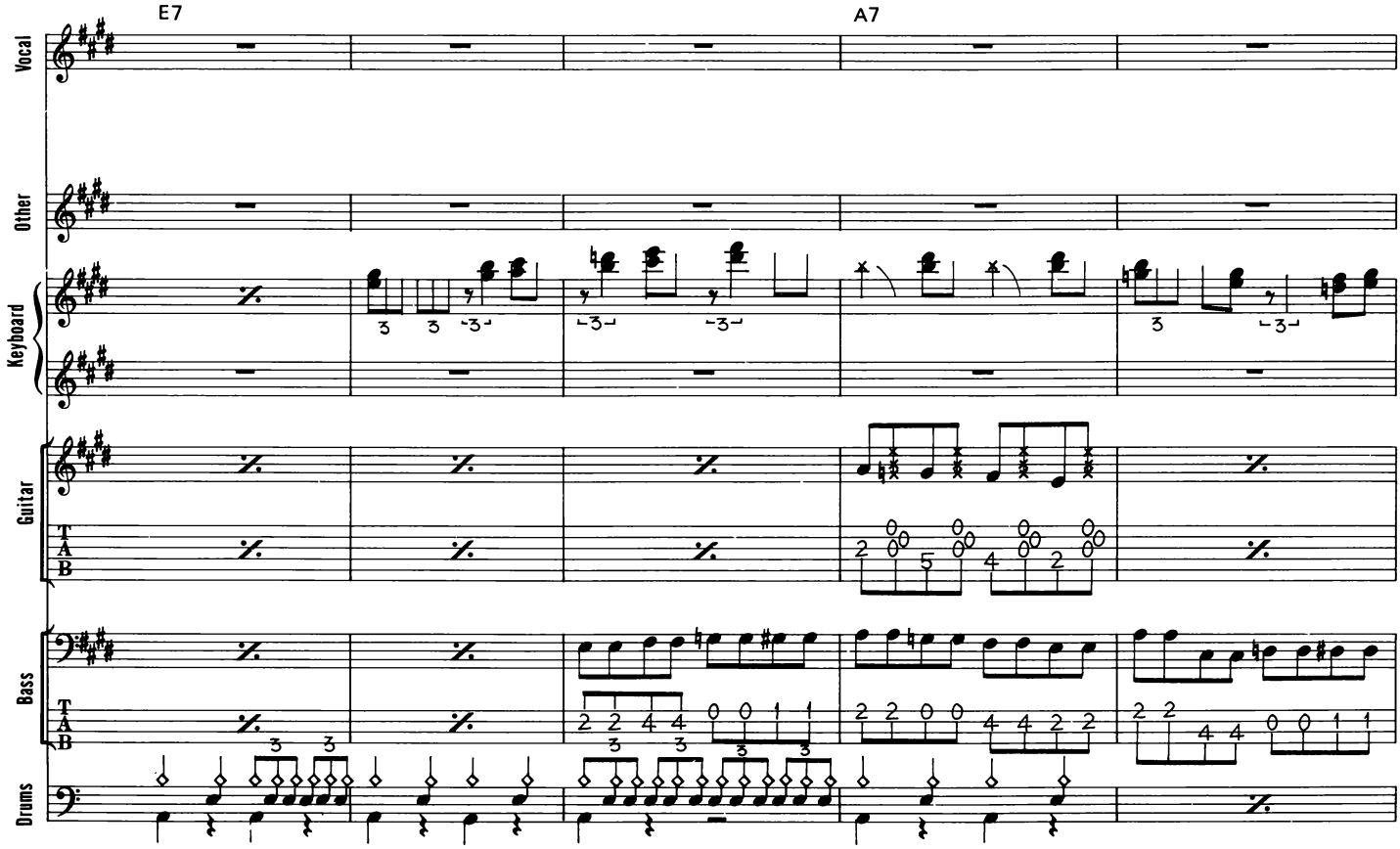

E7
A7
Vocal
Other
Keyboard
(8va)
Guitar
T
A
B
Bass
Drums

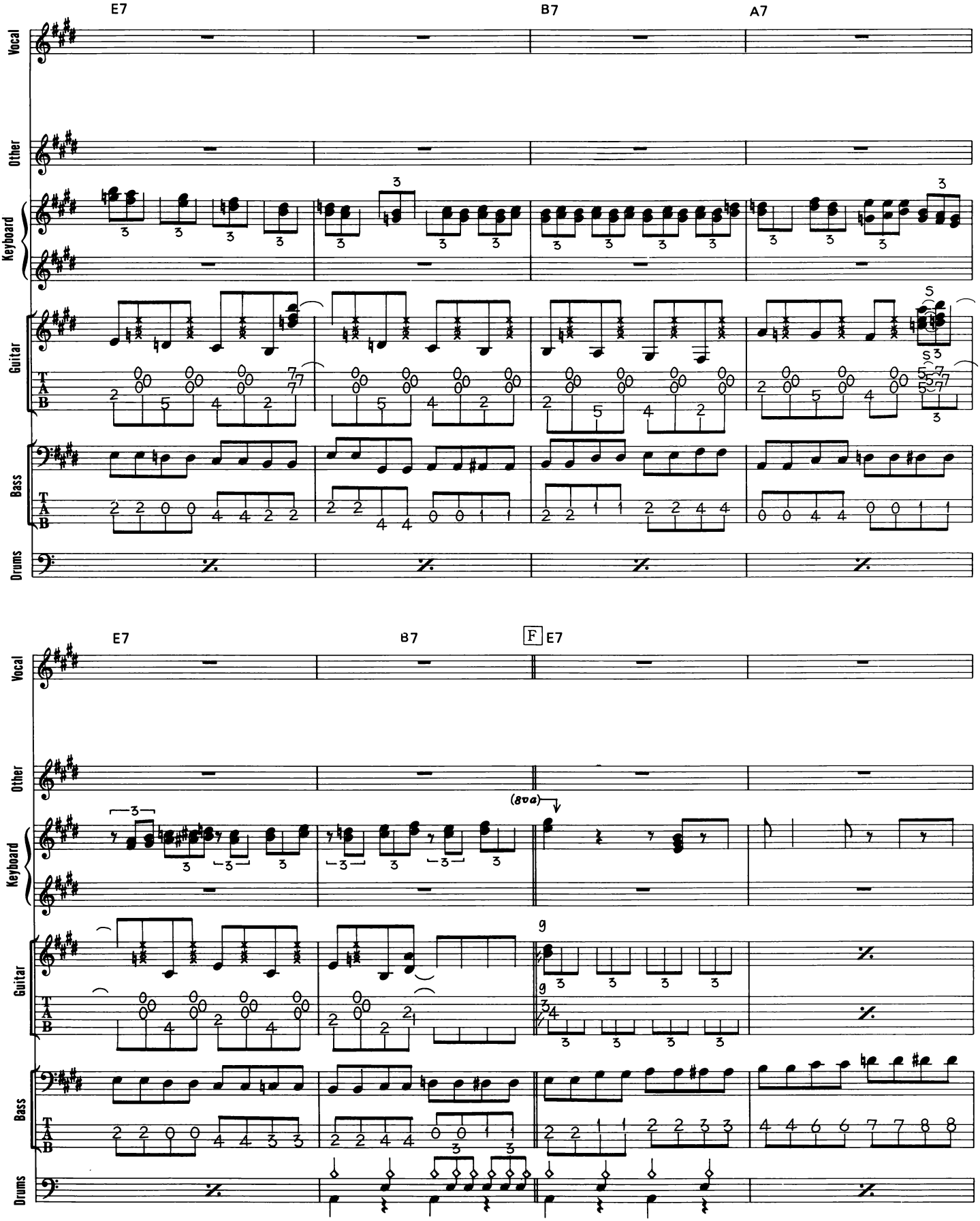


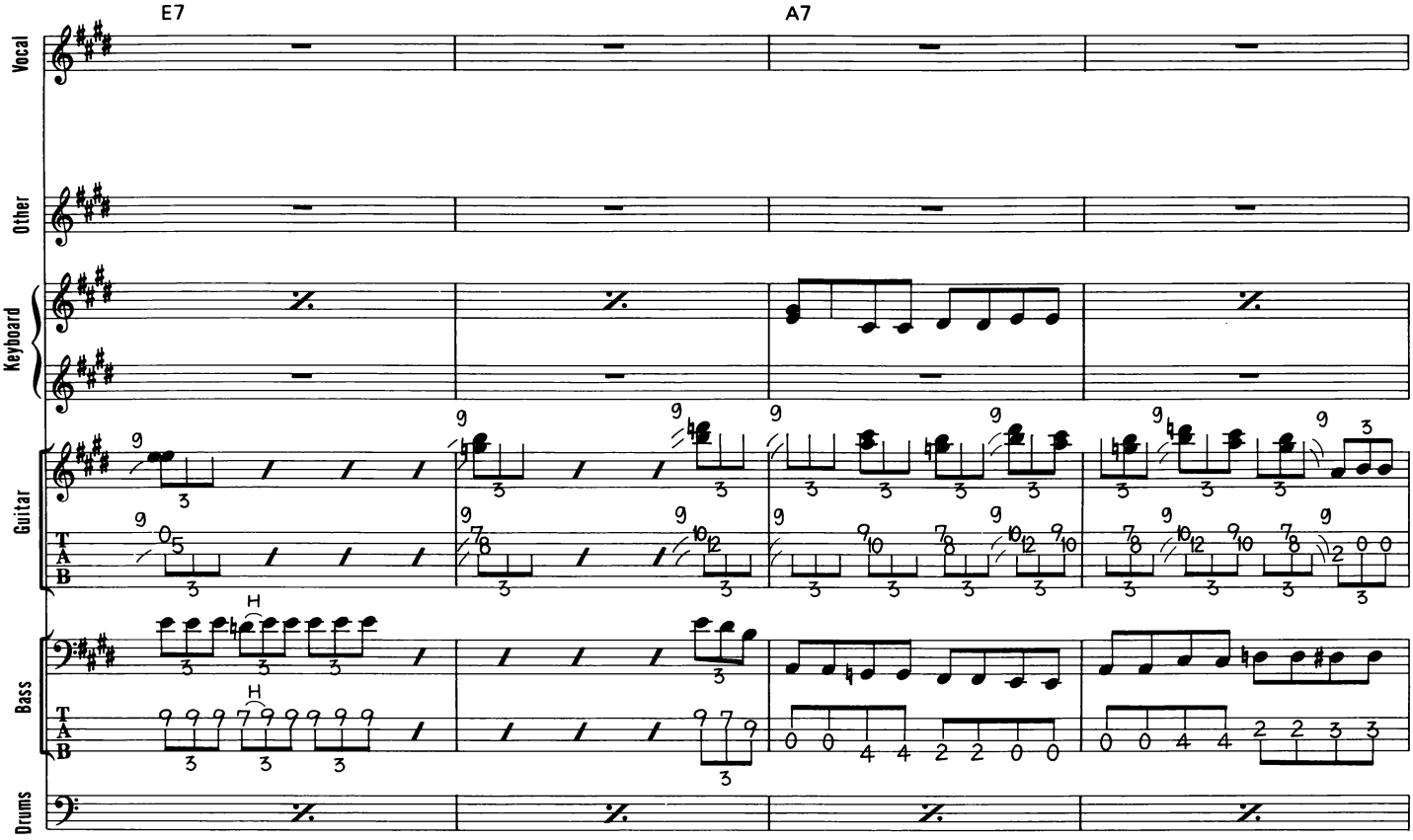

A7
E7
B7
Vocal
Other
Keyboard
8va
Guitar
T
A
B
Bass
Drums


A7
E7
B7
E
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums

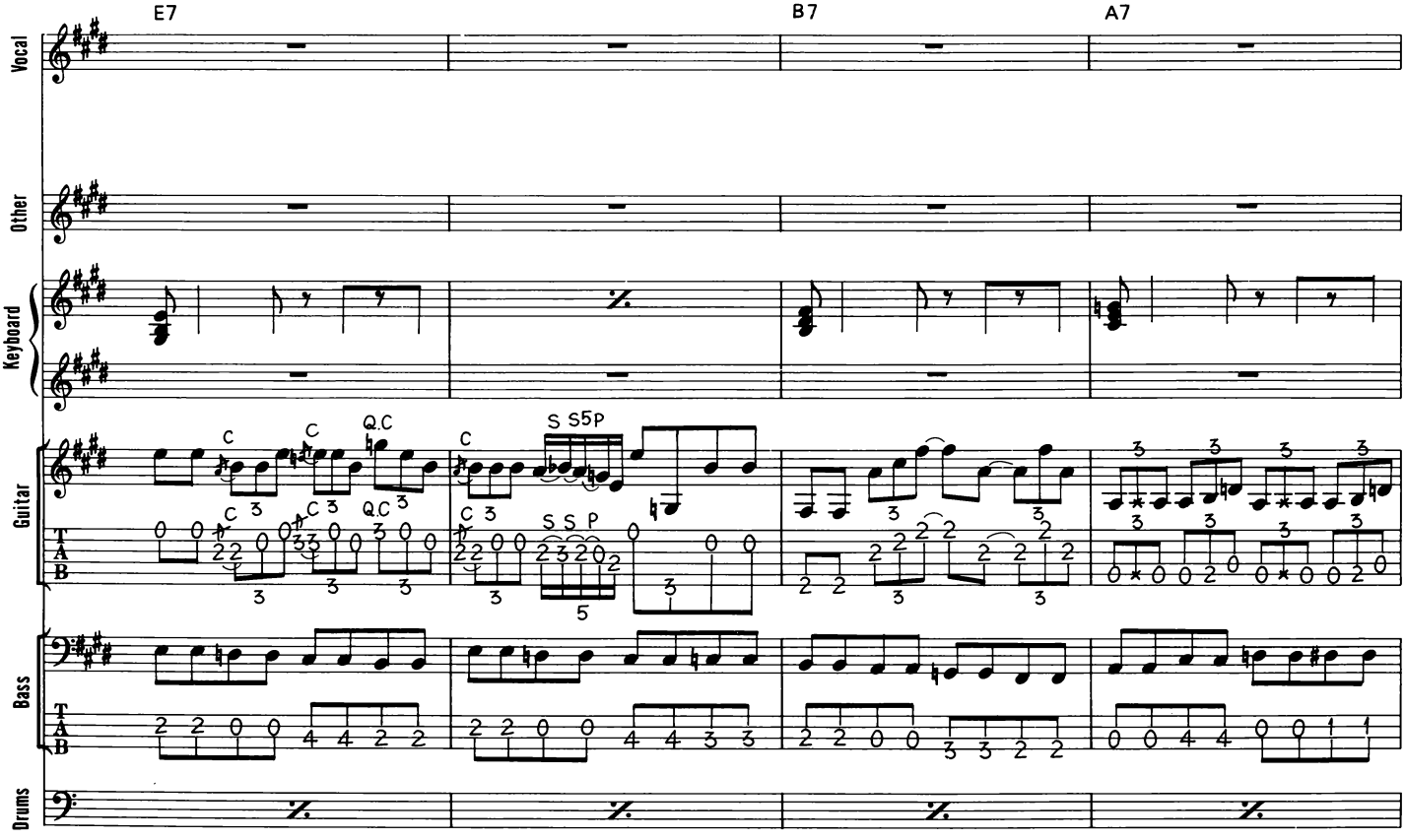


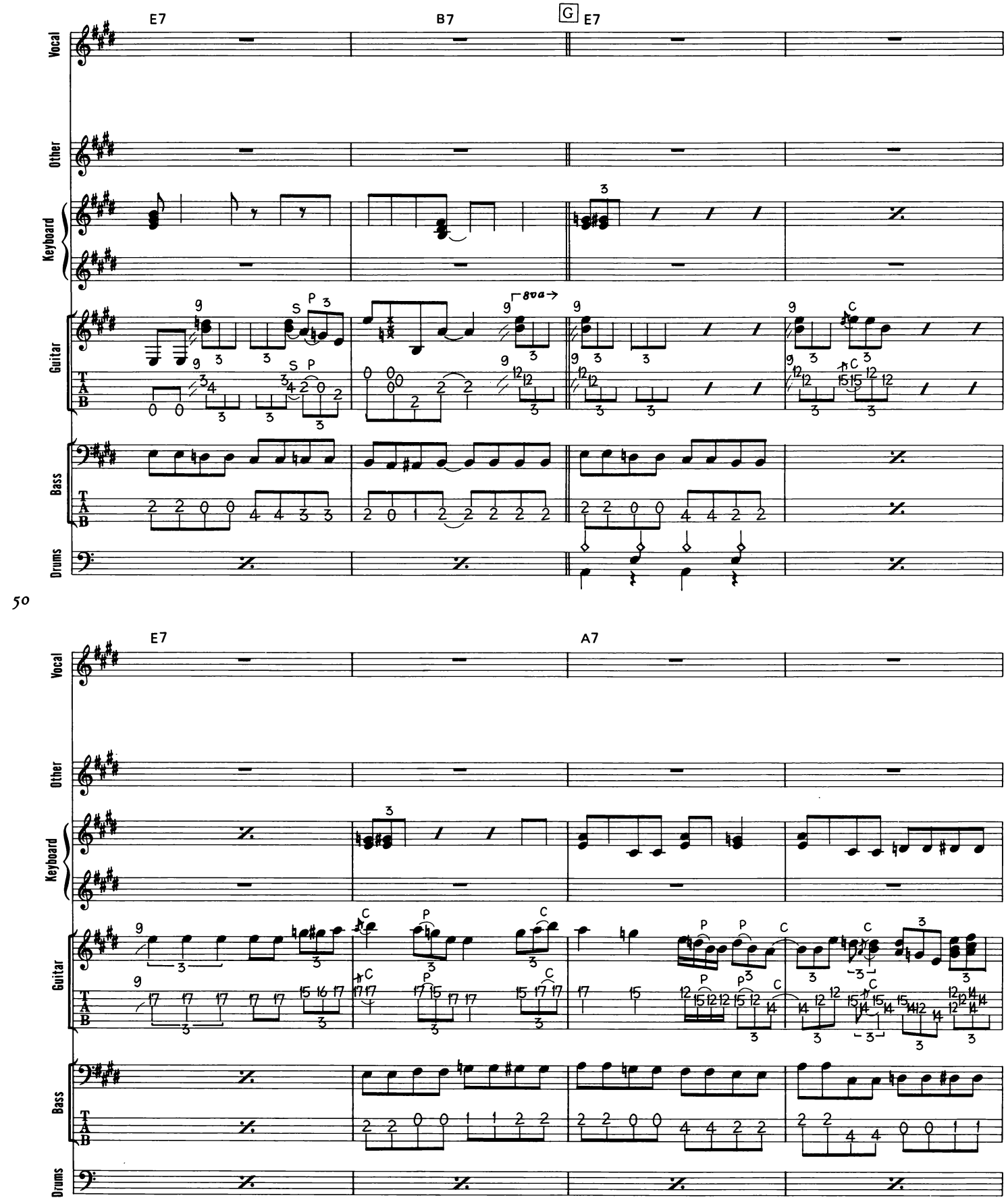

E7
A7
Vocal
Other
Keyboard
Guitar
Bass
Drums

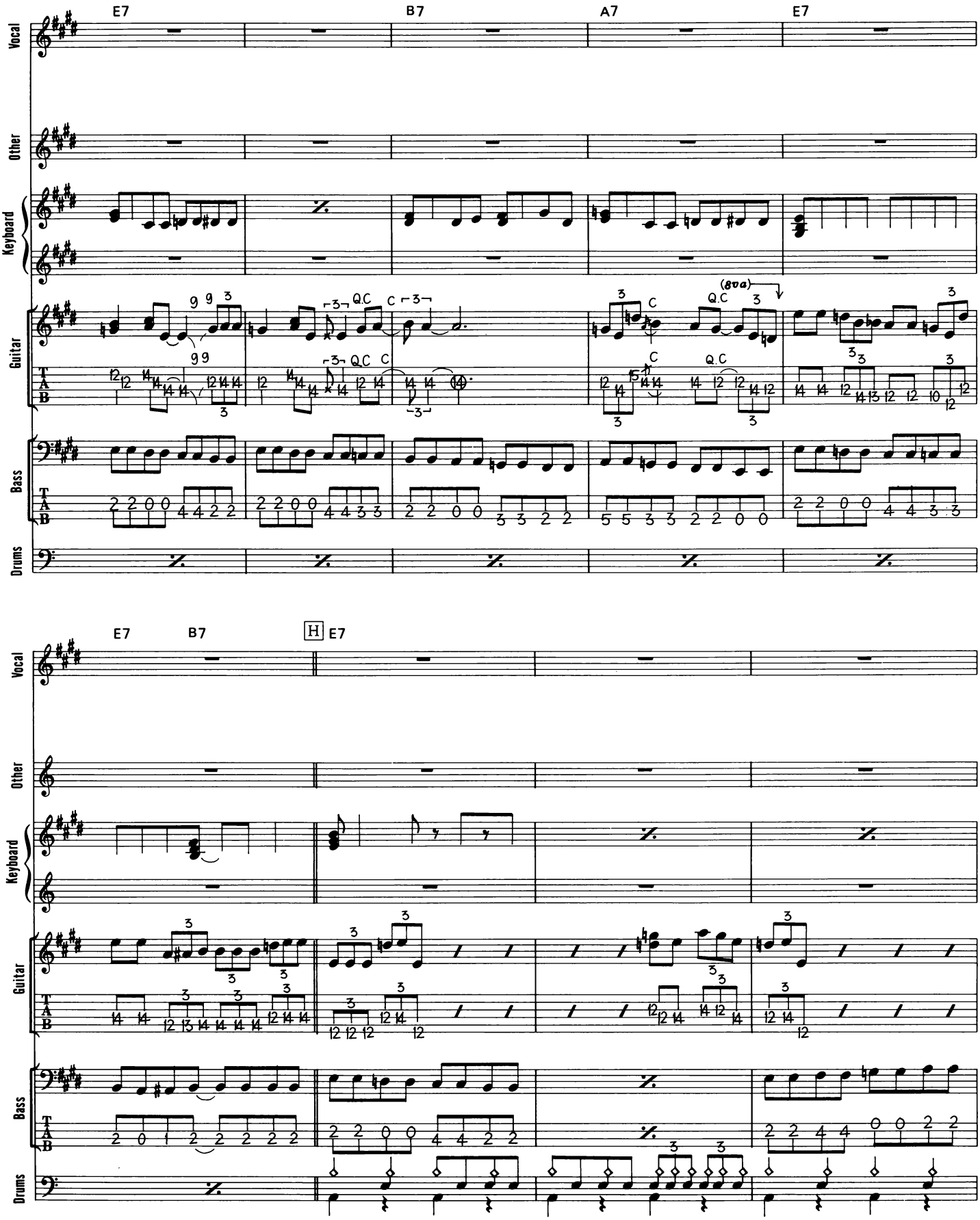

E7
B7
A7
Vocal
Other
Keyboard
Guitar
T
A
B
Bass
Drums
48
E7
B7
F
E7
(8va)
g


E7
A7
Vocal
Other
Keyboard
Guitar
Bass
Drums



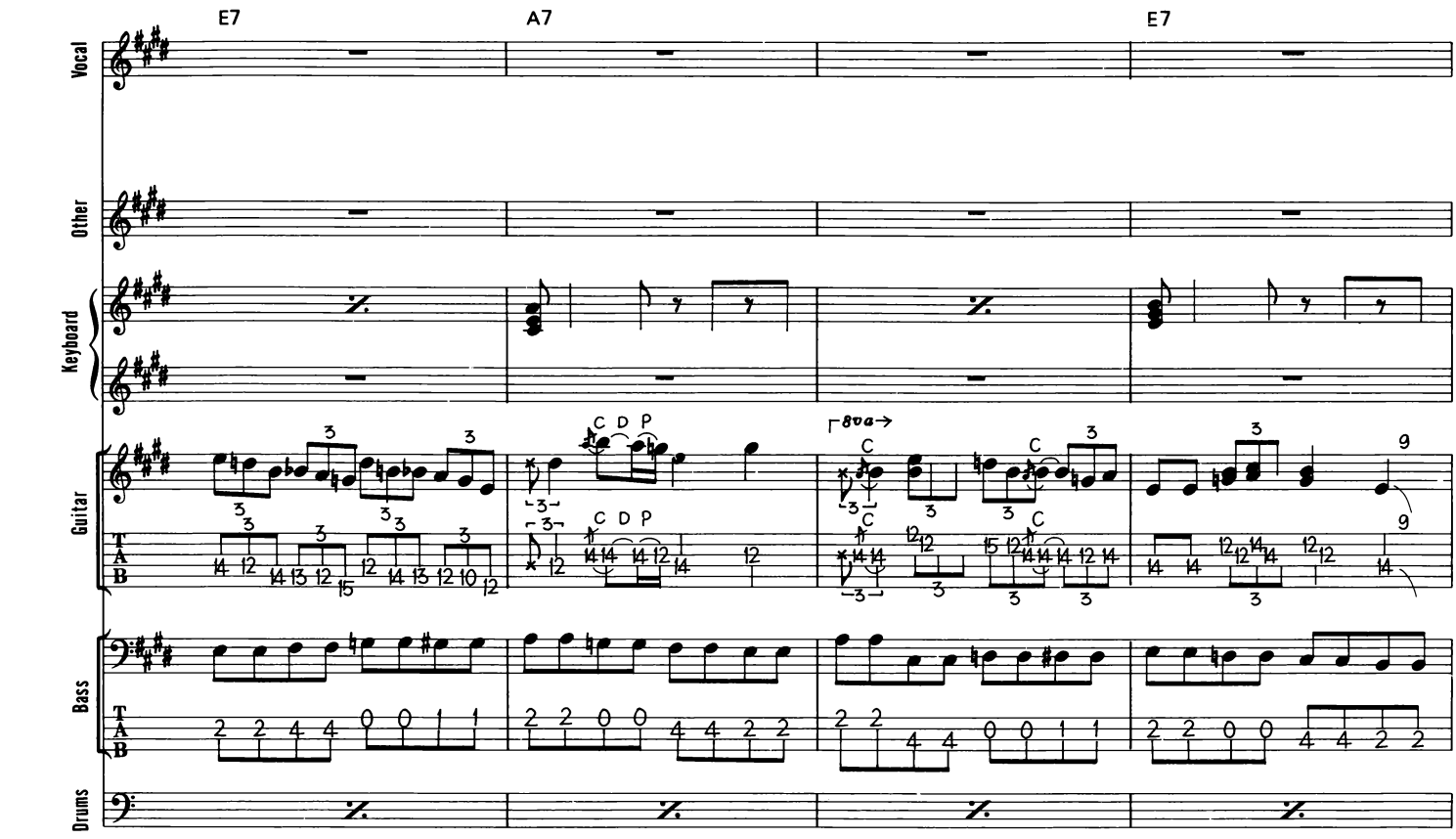

E7
B7
A7
Vocal
Other
Keyboard
Guitar
Bass
Drums


E7
B7
G
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
8va
50
E7
A7

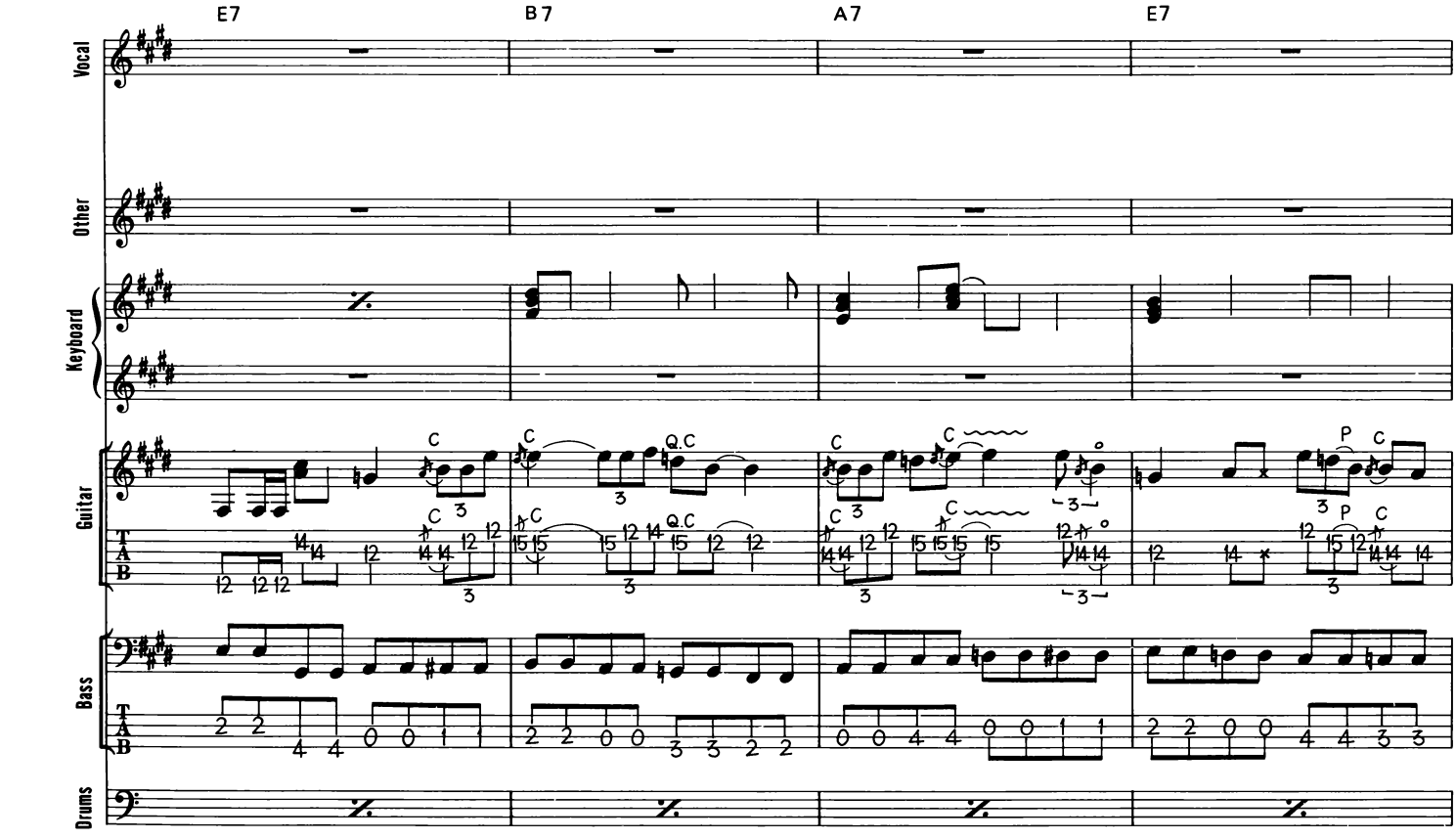

E7
B7
A7
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
(8va)
Q.C
C
T
A
B

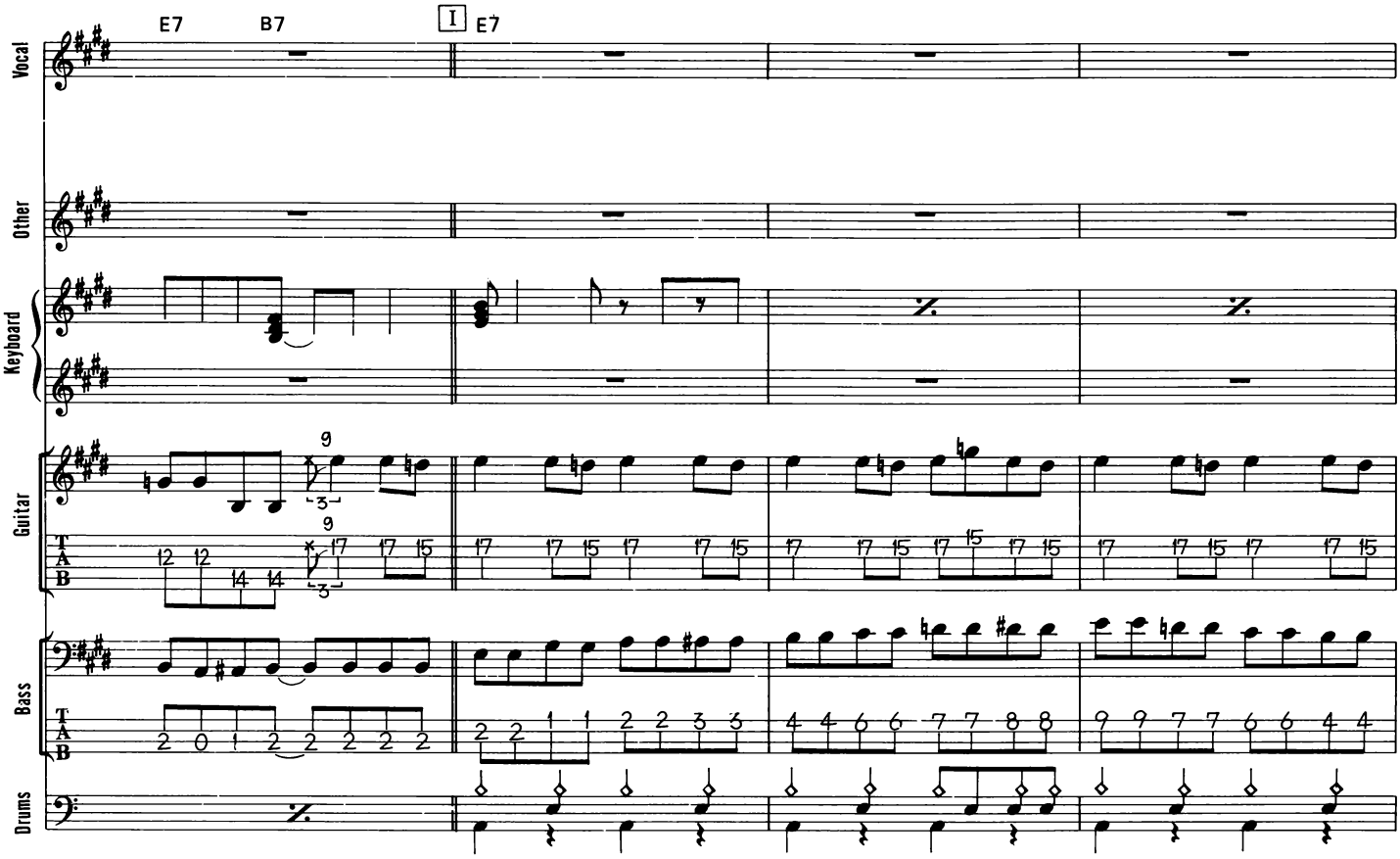



E7
B7
H
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
T
A
B

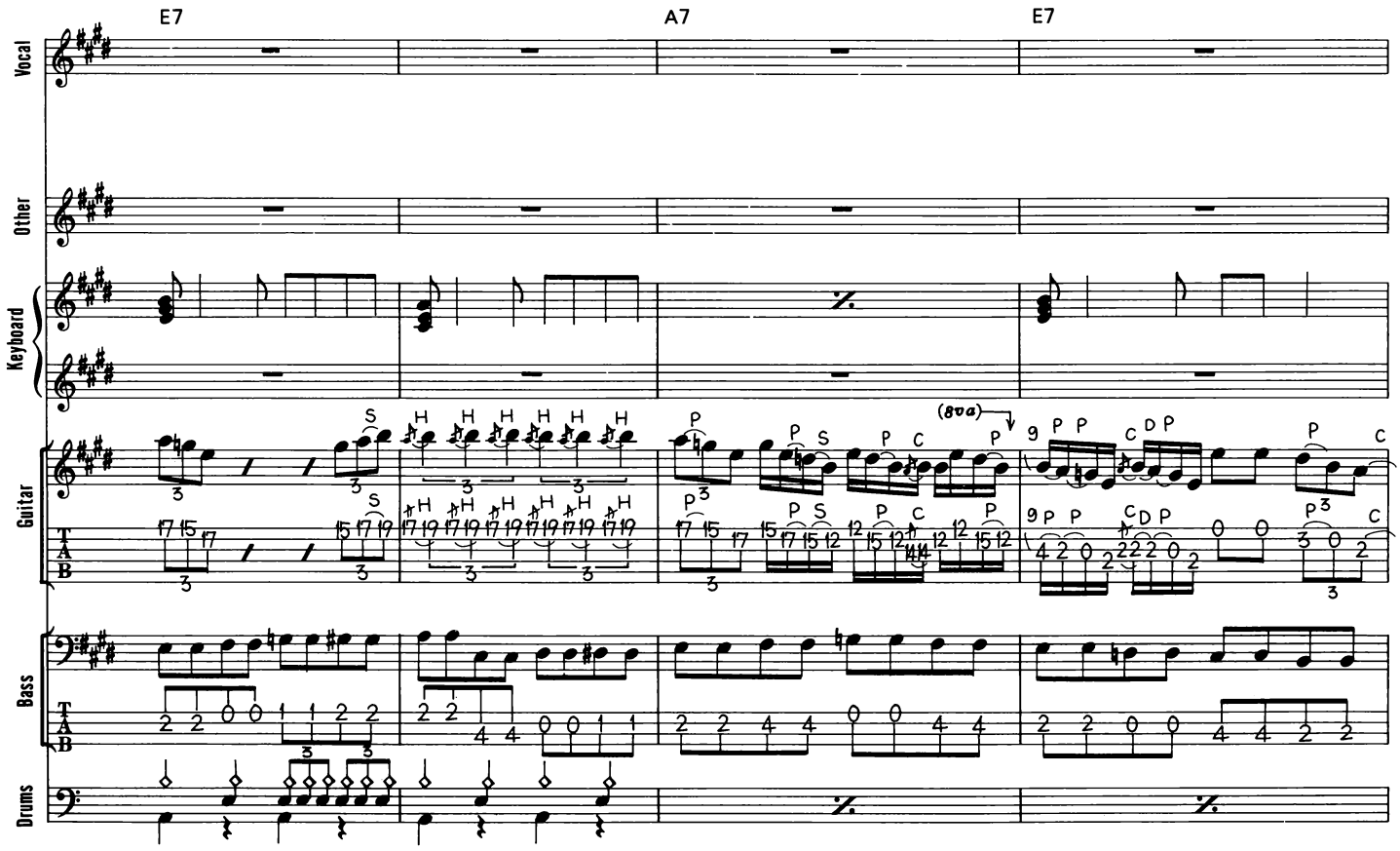

E7
A7
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
8va

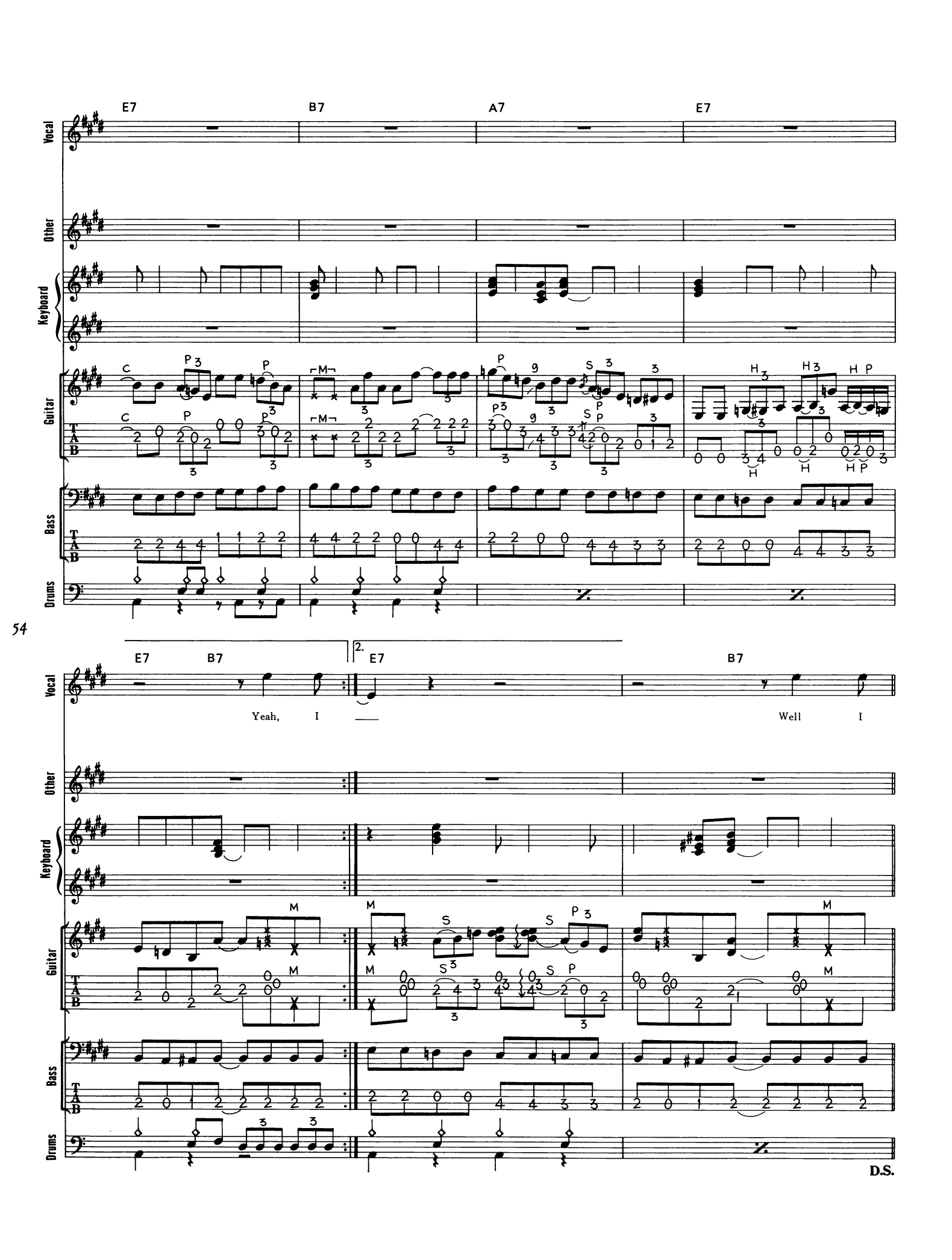
52

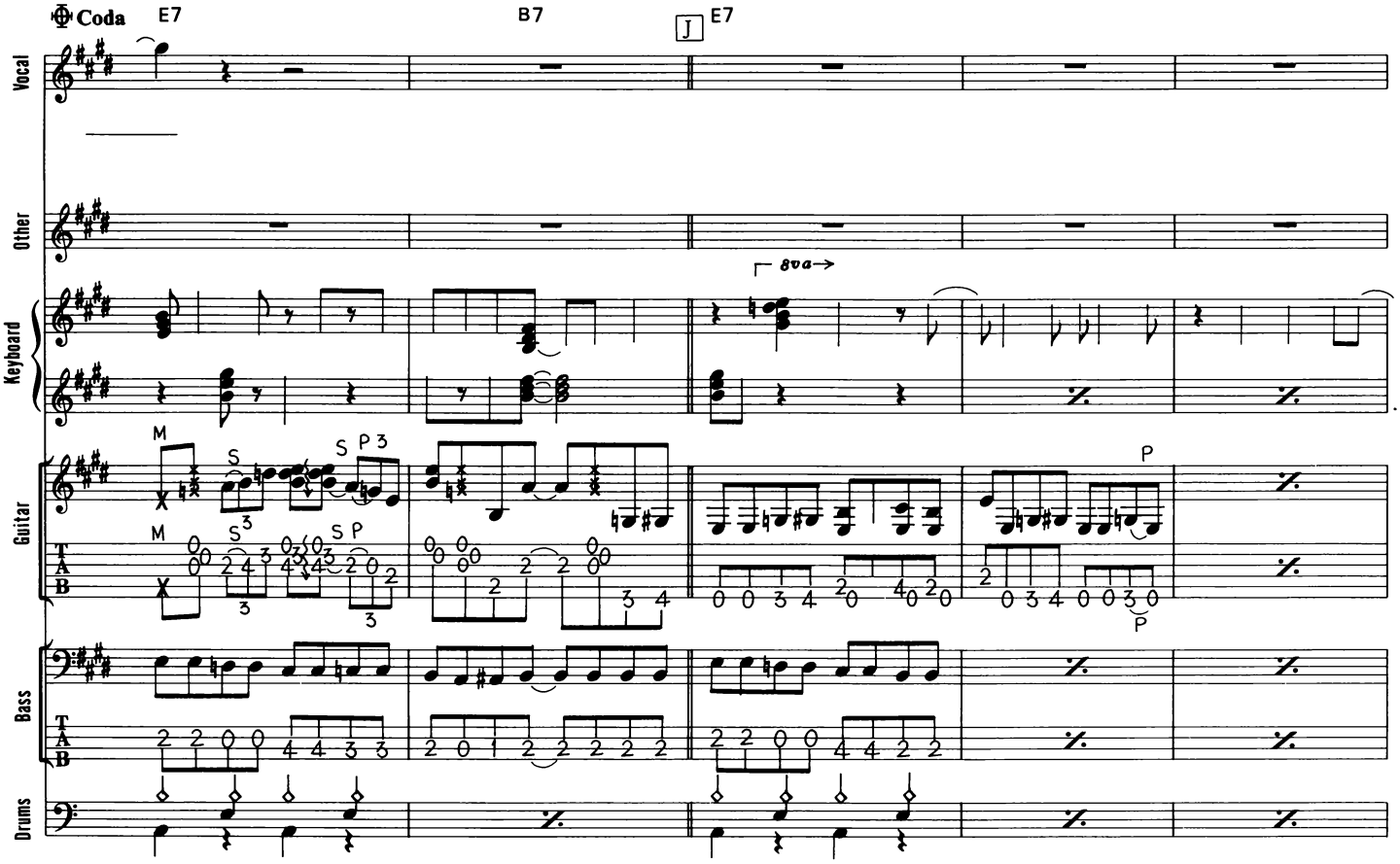

E7
B7
A7
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums


E7
B7
I
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums

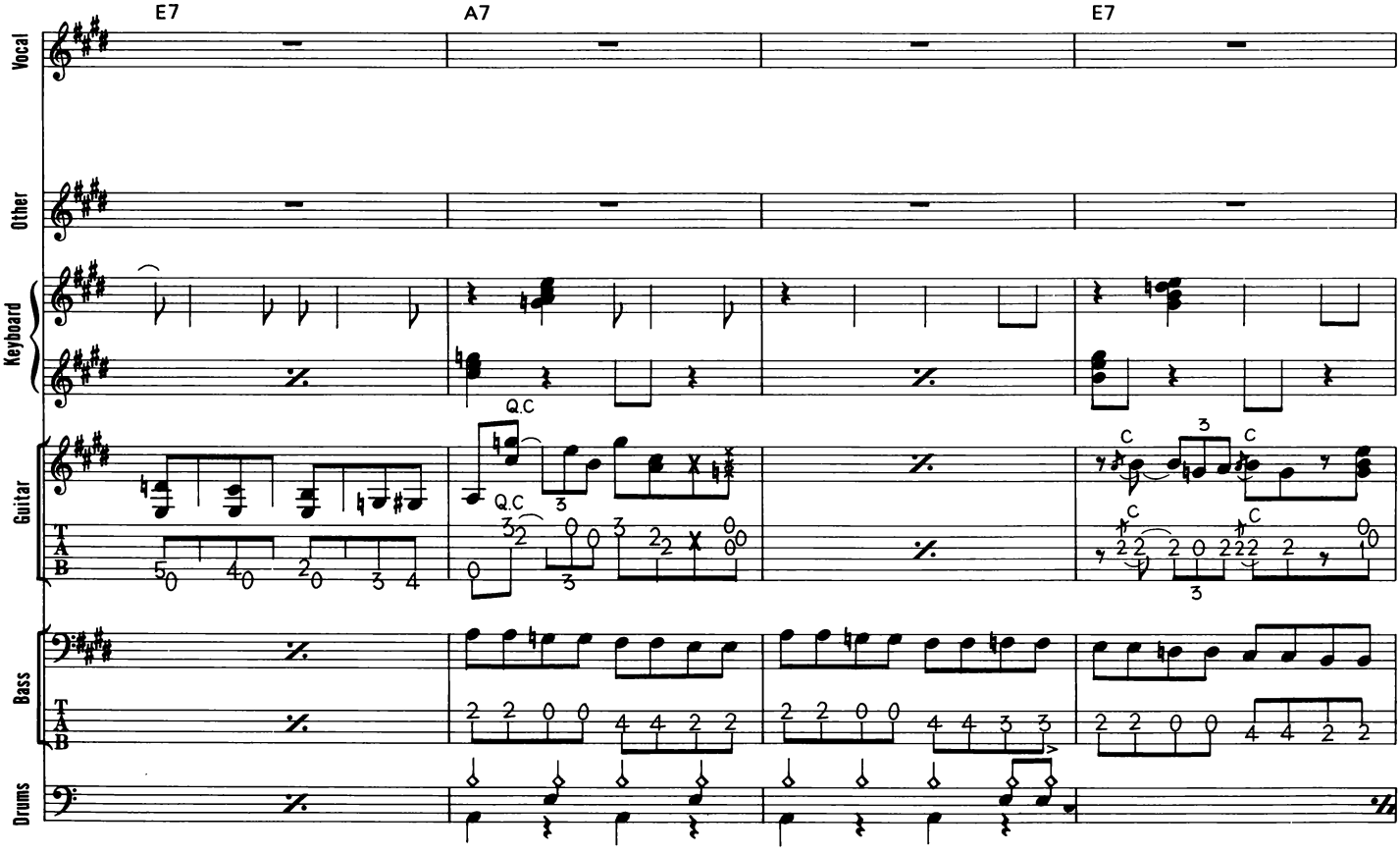


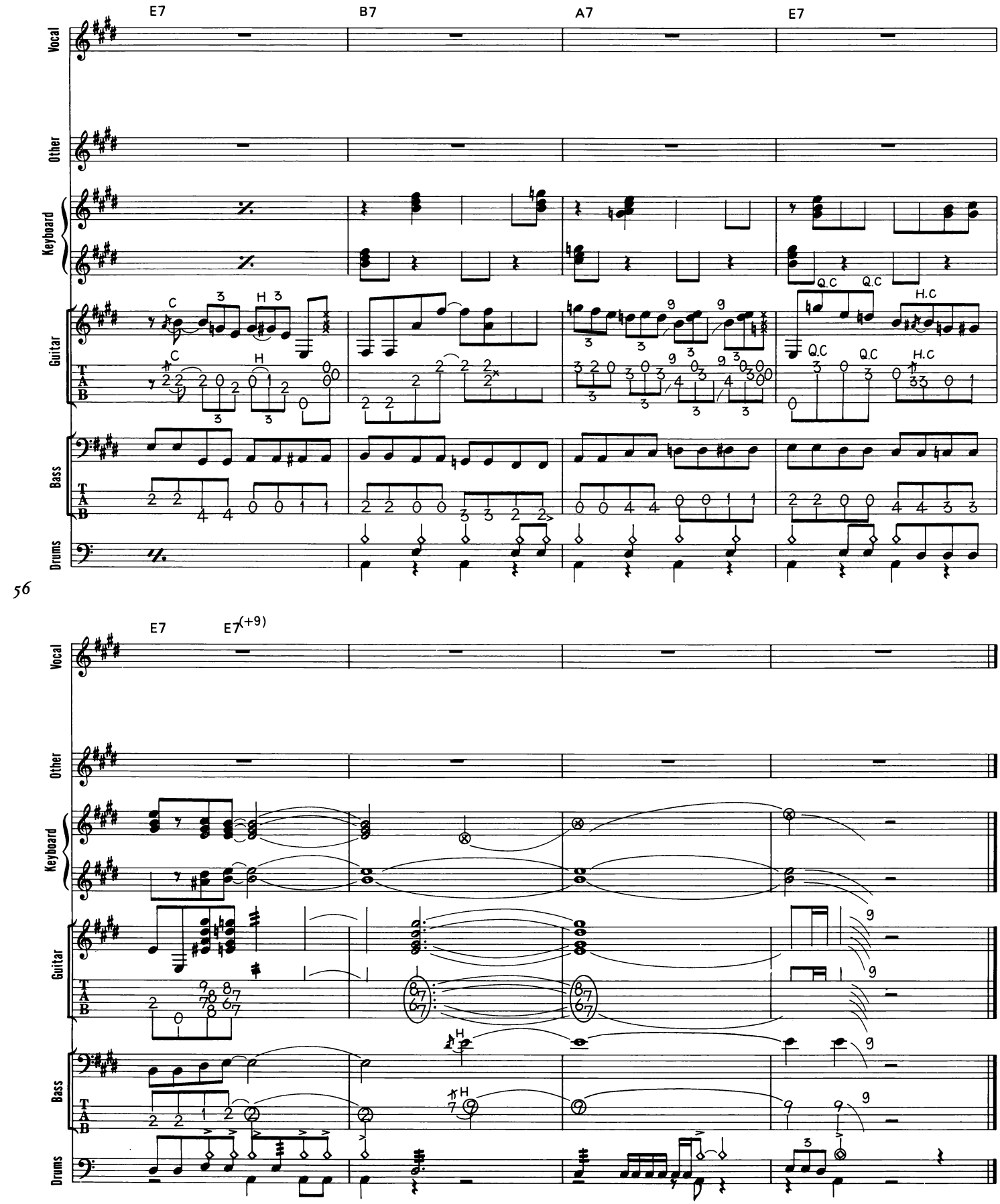

E7
A7
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
(8va)


E7
B7
A7
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
54
E7
B7
2.
E7
B7
Yeah, I
Well I
D.S.


Coda
E7
B7
J
E7
Vocal
Other
Keyboard
8va
Guitar
Bass
Drums




E7
A7
E7
Vocal
Other
Keyboard
Q.C
Guitar
Bass
Drums


E7
B7
A7
E7
Vocal
Other
Keyboard
Guitar
Bass
Drums
C
H
Q.C
H.C
56
E7
E7(+9)

# MARY HAD A LITTLE LAMB

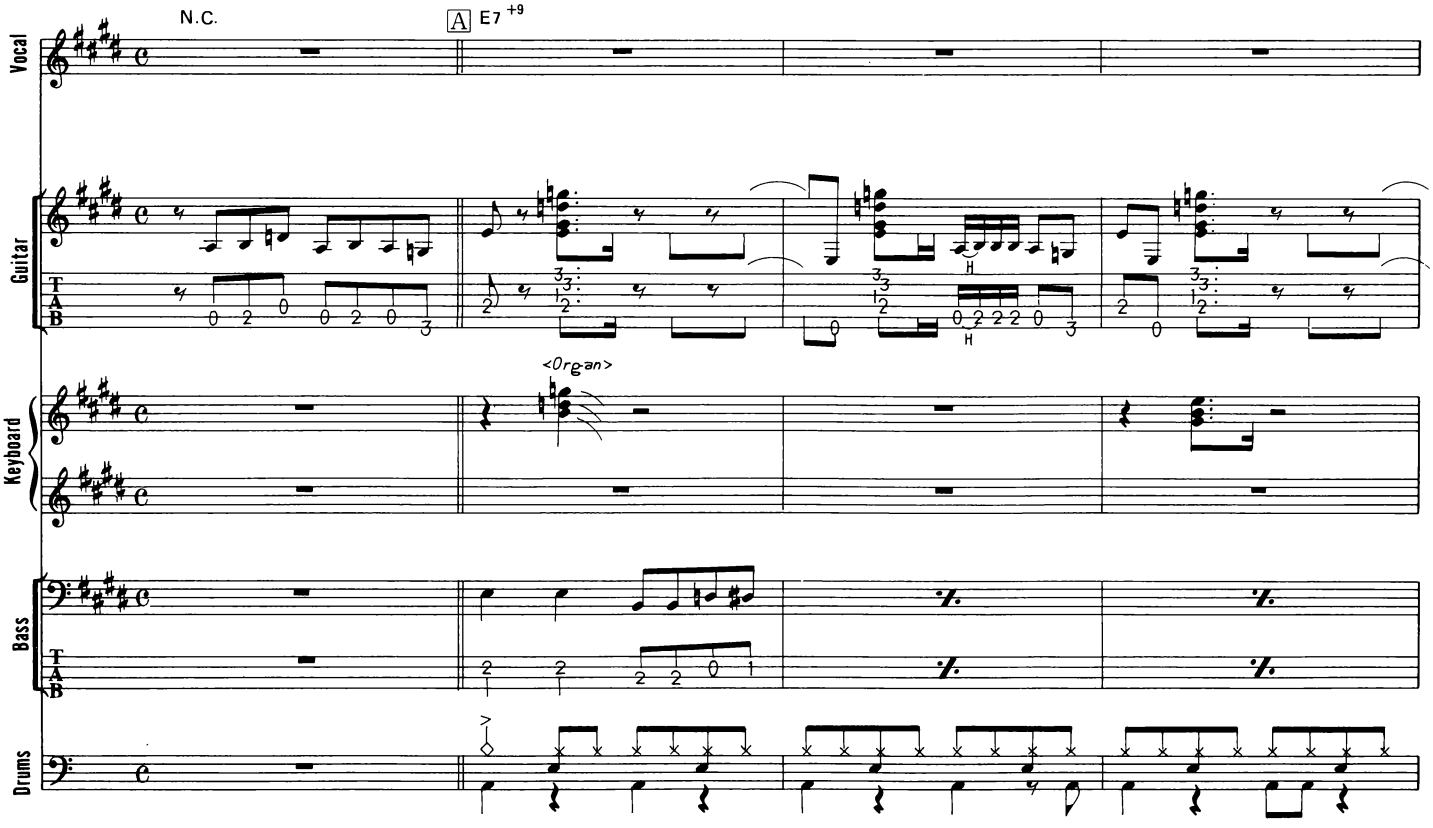
メアリー・ハッド・ア・リトル・ラム

**Words & Music by Buddy Guy**

この曲はミディアム・テンポの8ビート・ブルースだ。ベースやドラムのパターンはノーマルな8ビートのものとなっているのだが、ギターのカッティングなどは16ビートのような細かいリズムとなっている。ベースやドラムも、この16分音符を体で感じるようにして、軽快なリズムで演奏するようにしよう。Ⓐ～Ⓑの前奏部分のギターは、かなり忙しい演奏だ。単音のフレーズとコードによるカッティングを交互に行っており、高度なテクニックが要求されるだろう。どの音も力強くピッキングし、特にコード・カッティングの部分は、キレの良いサウンドを鳴らすようにしてもらいたい。スティーヴィー・レイ・ヴォーンのギター・サウンドはエフェクターなどは使わず、ギターを直接アンプにプラグ・インしたようなナチュラルなものとなっている。ほんの少しディストーションされているのは、アンプによる自然なディストーションだろう。この曲ではフロント側のピックアップを使ったような少し甘いトーンでのプレイとなっている。他の曲でもそうなのだが、譜面に指示されているようにチューニングは半音下げられたものとなっている。実際の音は譜面のものよりも半音下の音となっているので注意しよう。ベースも同様に半音下げてチューニングすれば良いのだが、キーボードに関しては注意が必要だ。生のピアノなどを使う場合は、譜面の音を半音下に移調してプレイする必要があるのだ。デジタル・シンセなどを使えば半音下げのチューニングに設定すれば良いので問題はないだろう。CDで実際にプレイされているのはこのデジタル・シンセ類のようだ。



【Tuning : Half Step Down】

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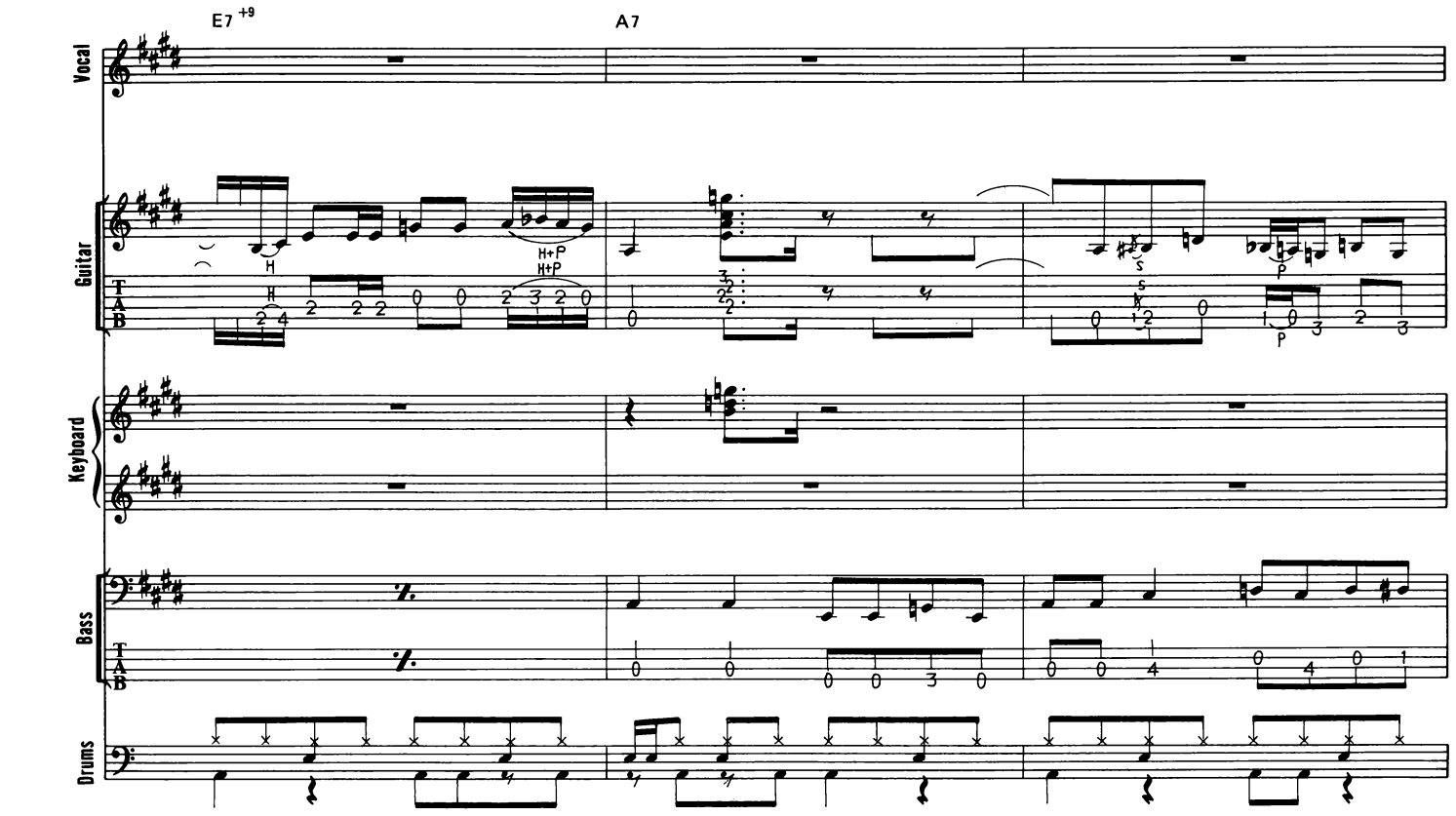
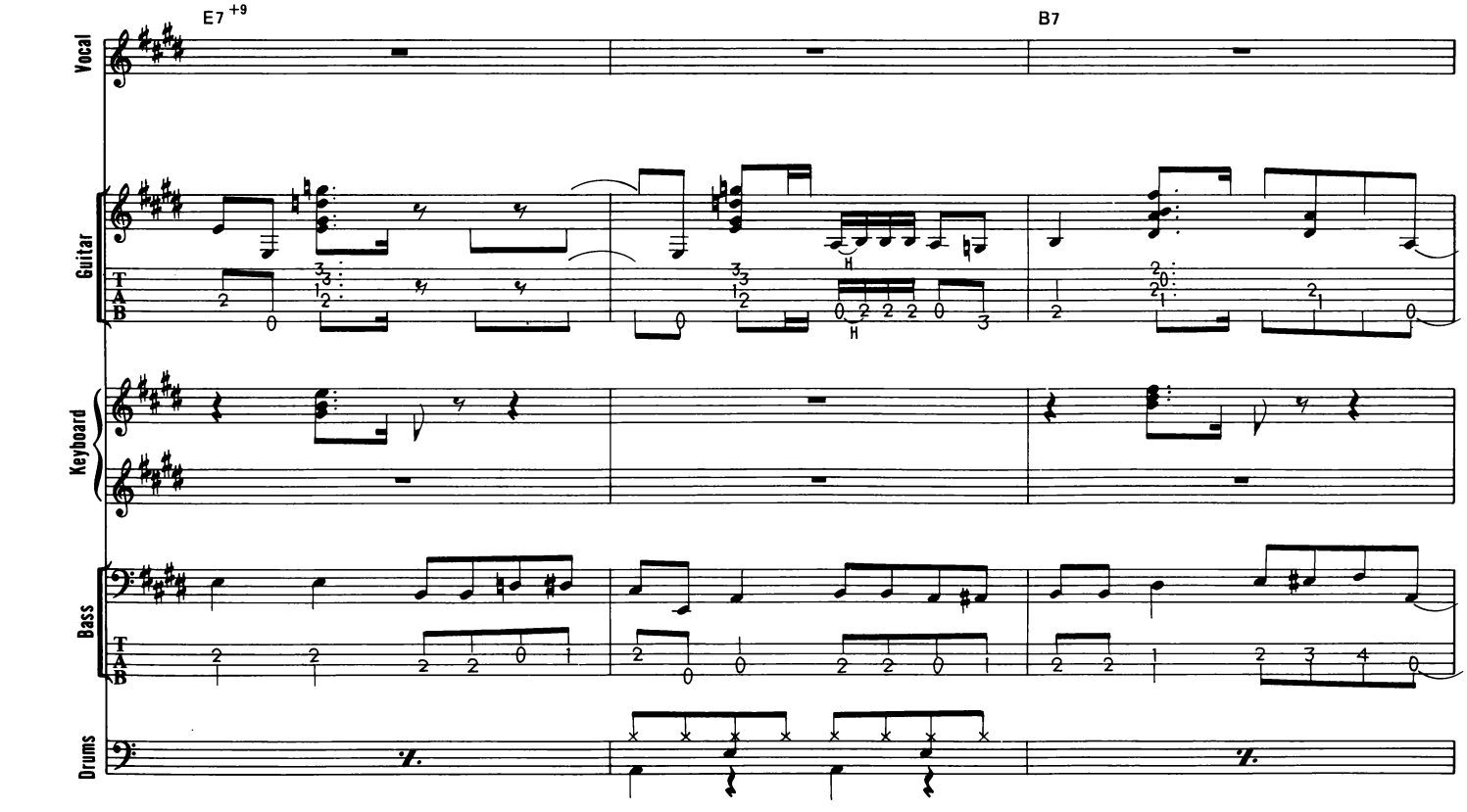
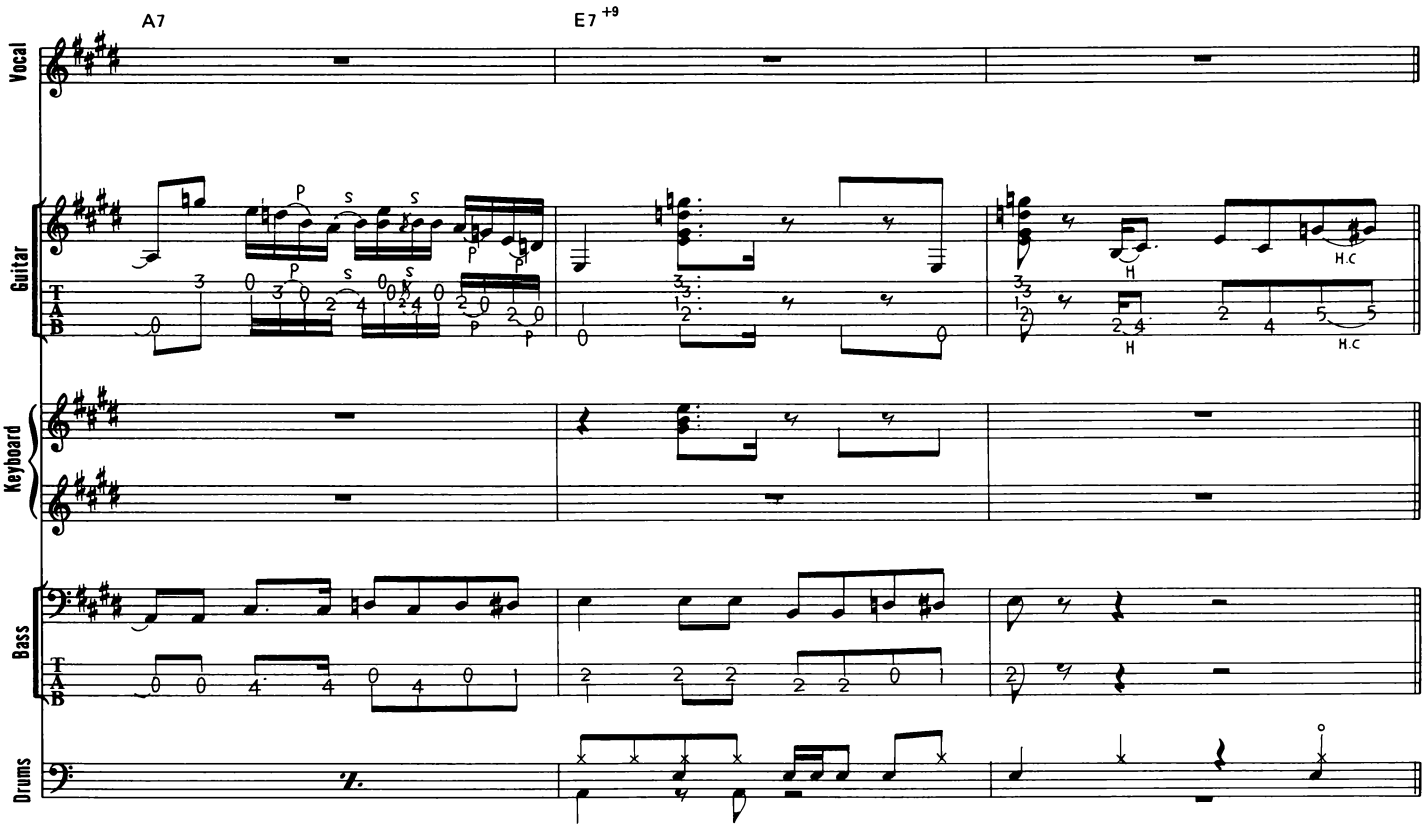
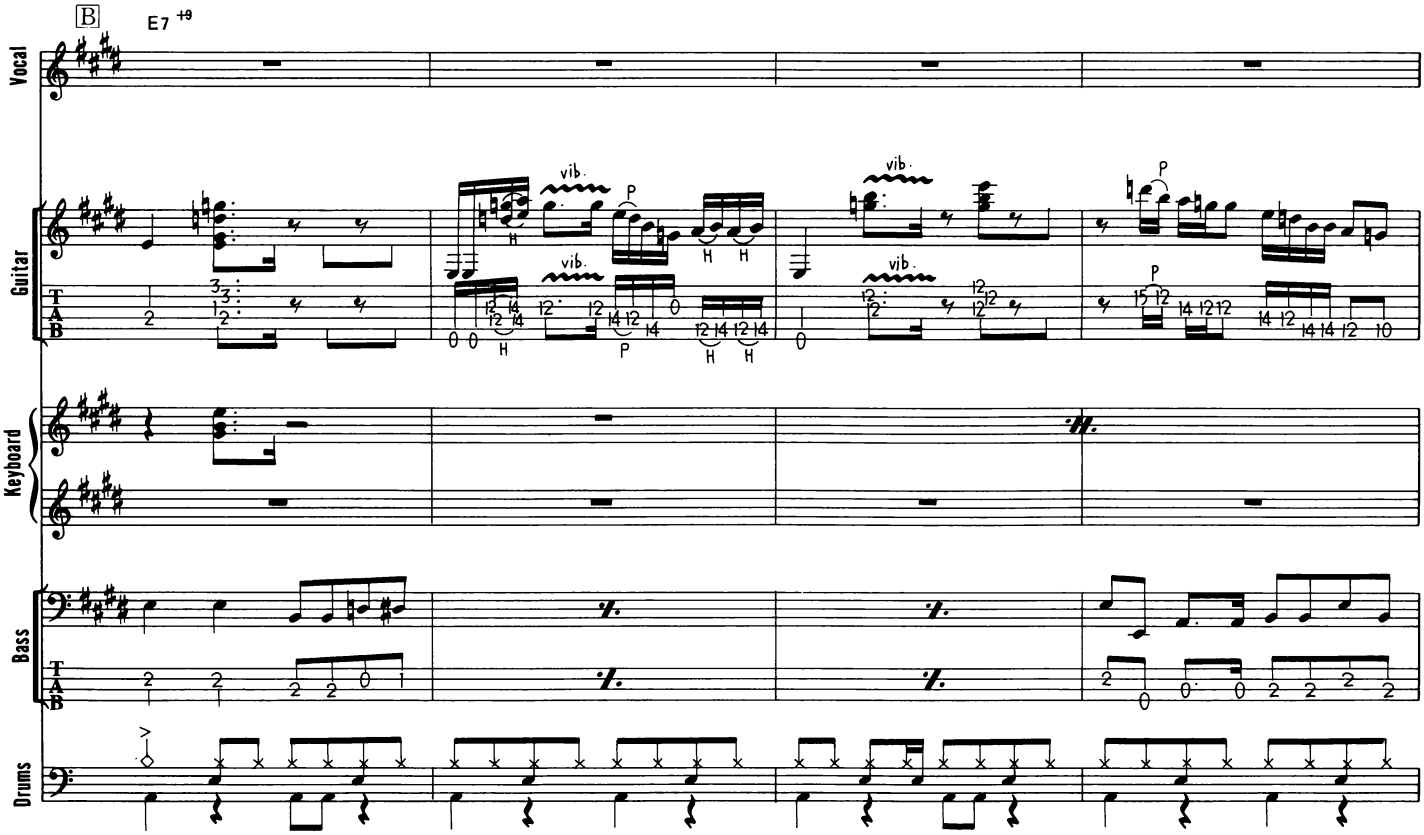

E7 +9
A7
Vocal
Guitar
Keyboard
Bass
Drums

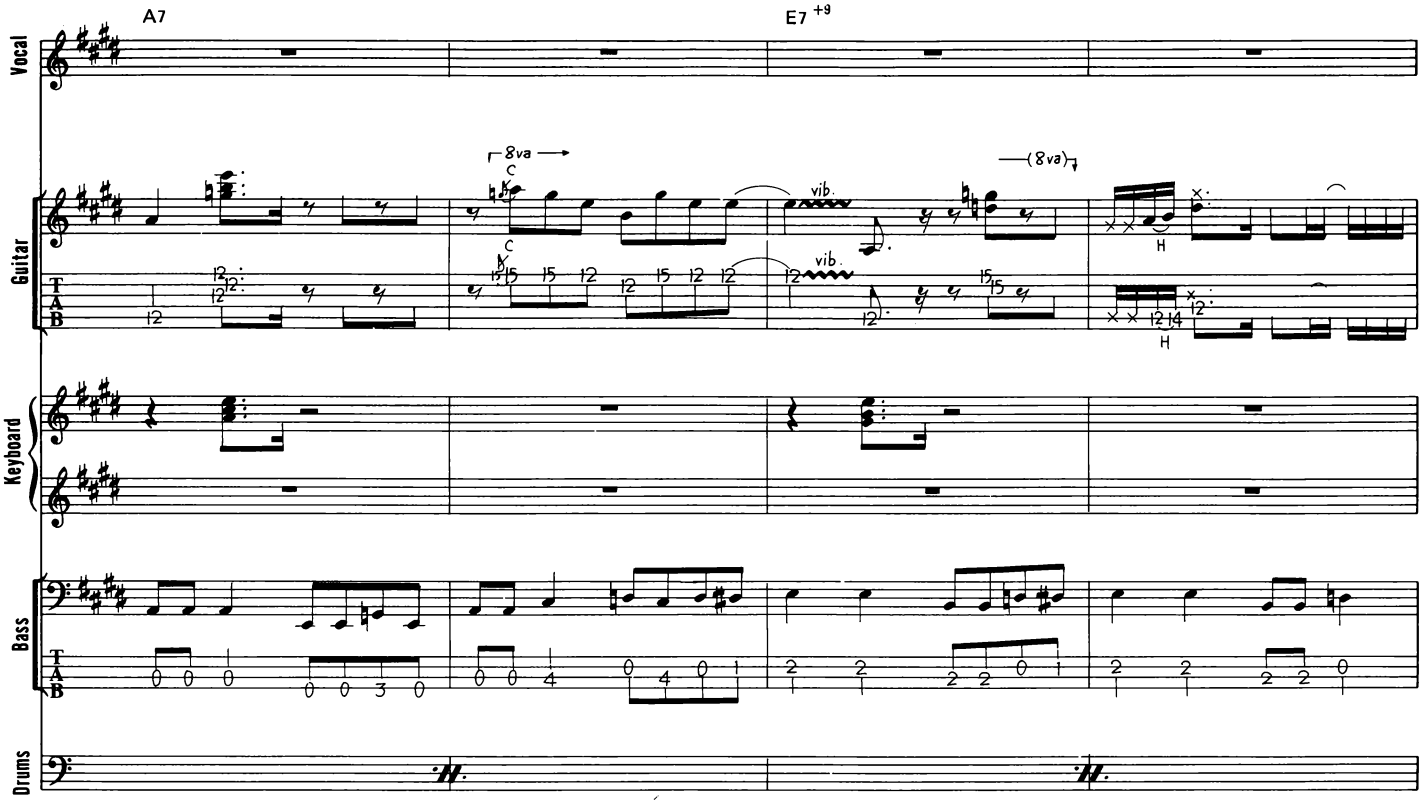



E7 +9
B7
Vocal
Guitar
Keyboard
Bass
Drums

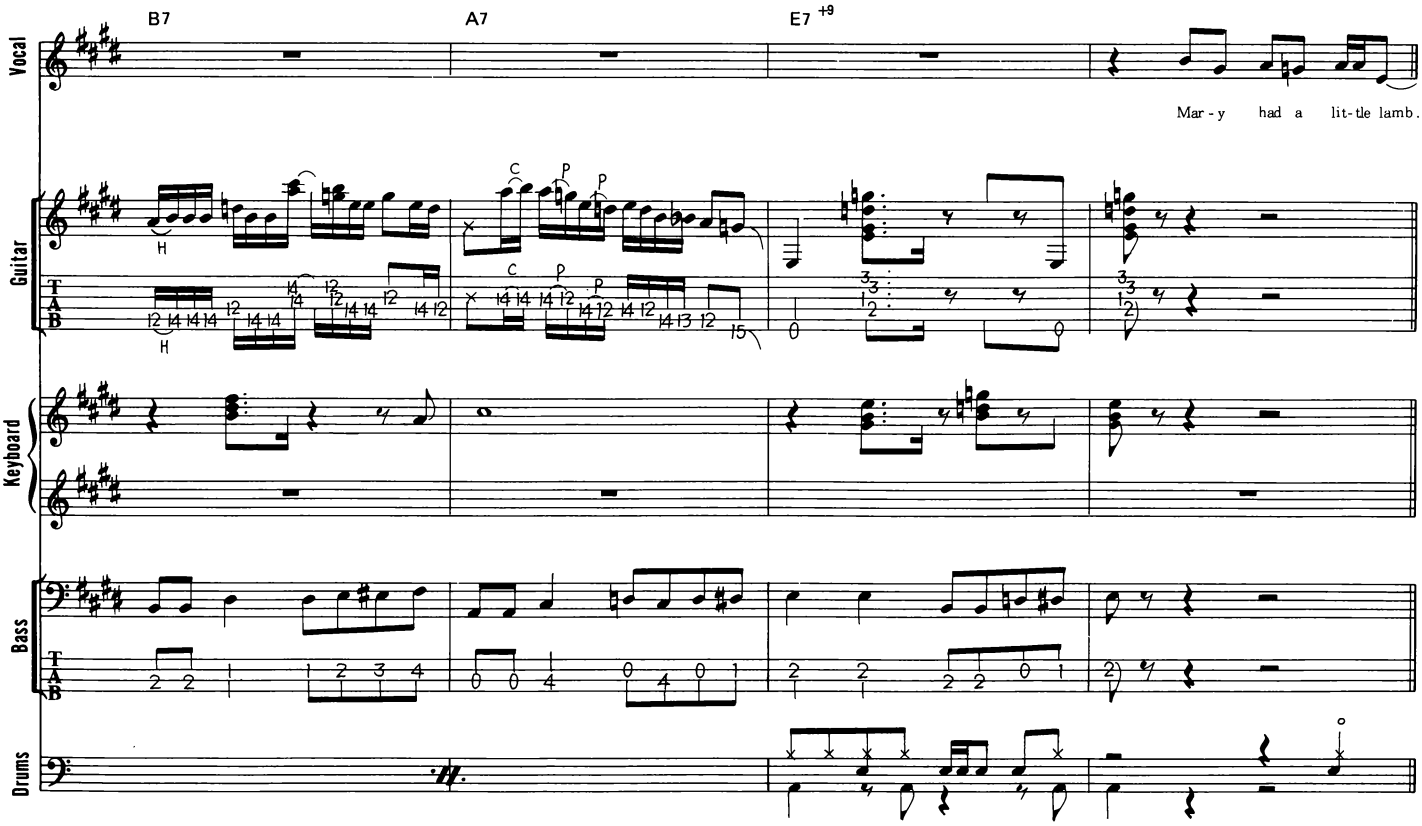

A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums
T
A
B
P
S
H
H.C

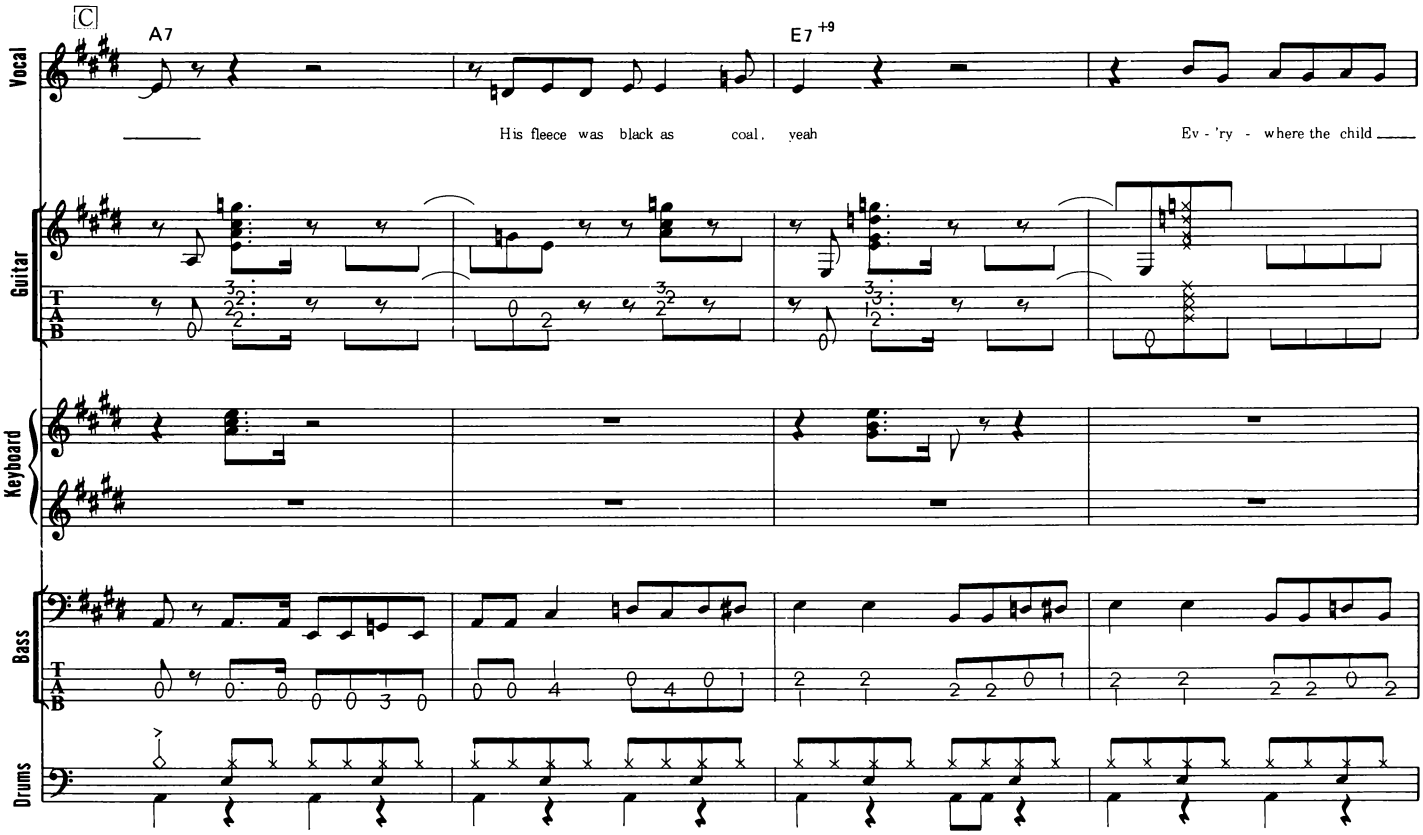



B
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums
T
A
B
vib.
P
H

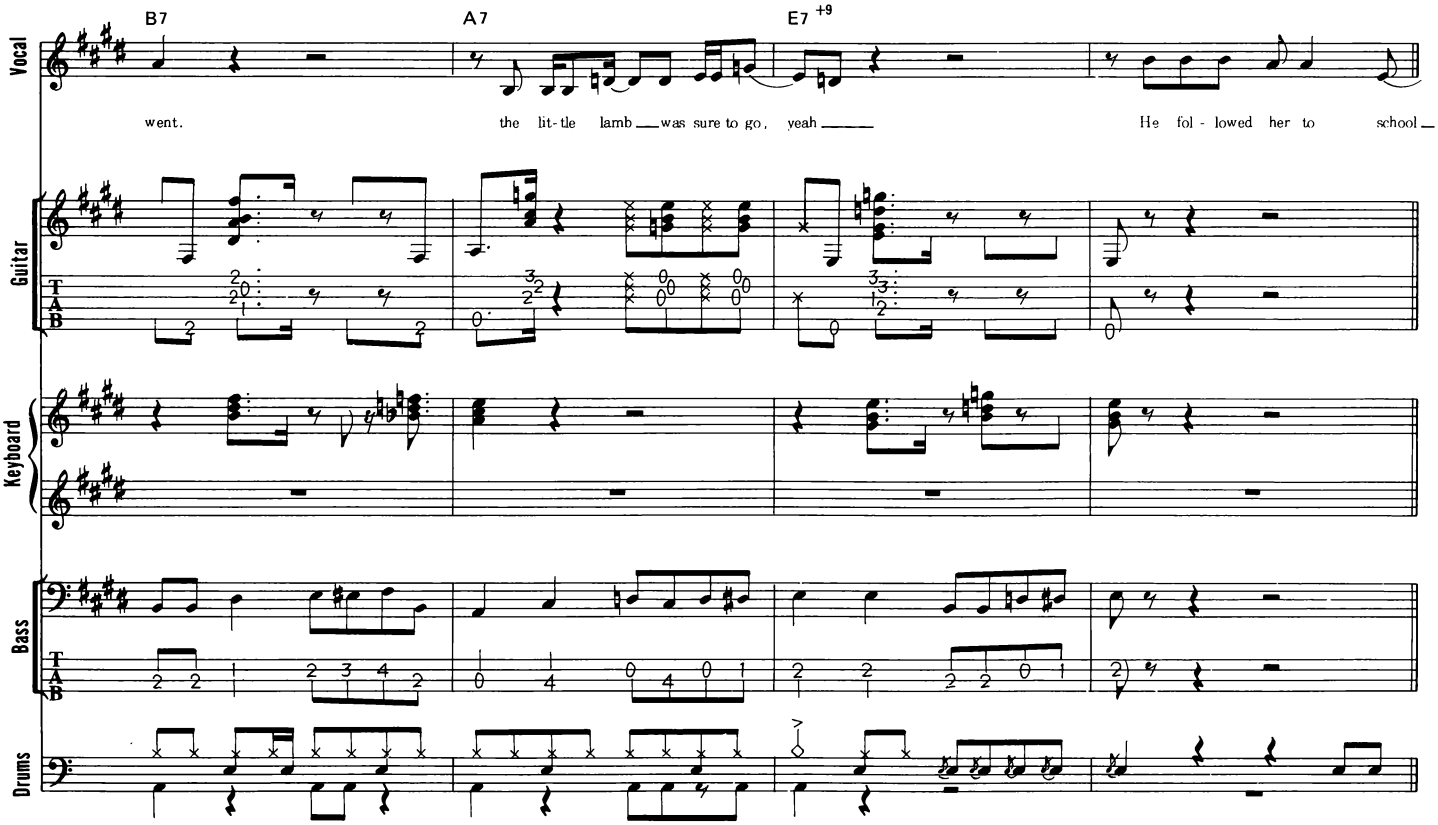

A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums
8va
(8va)
vib.
H

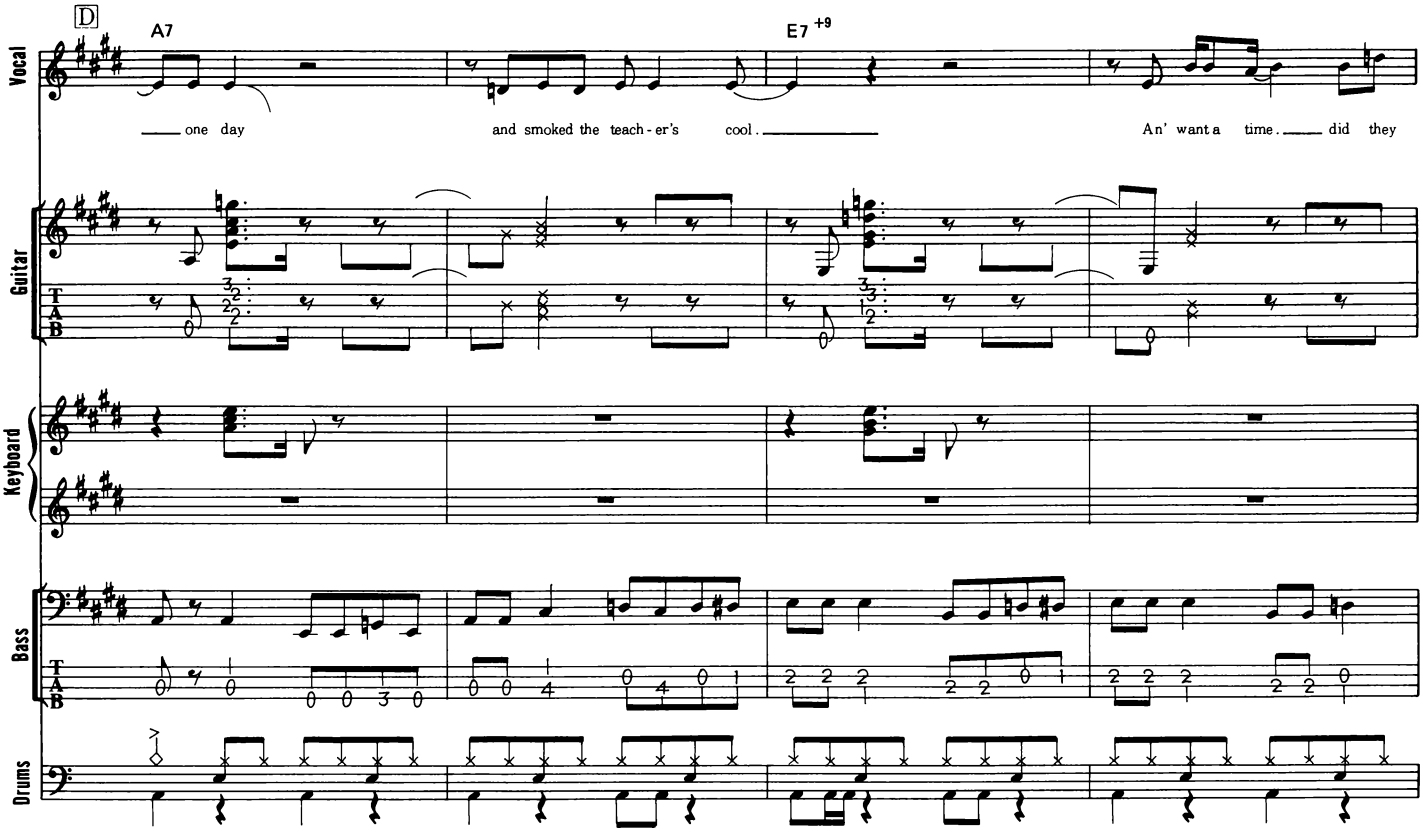



B7
A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums
Mar - y had a lit - tle lamb.
H
C
P

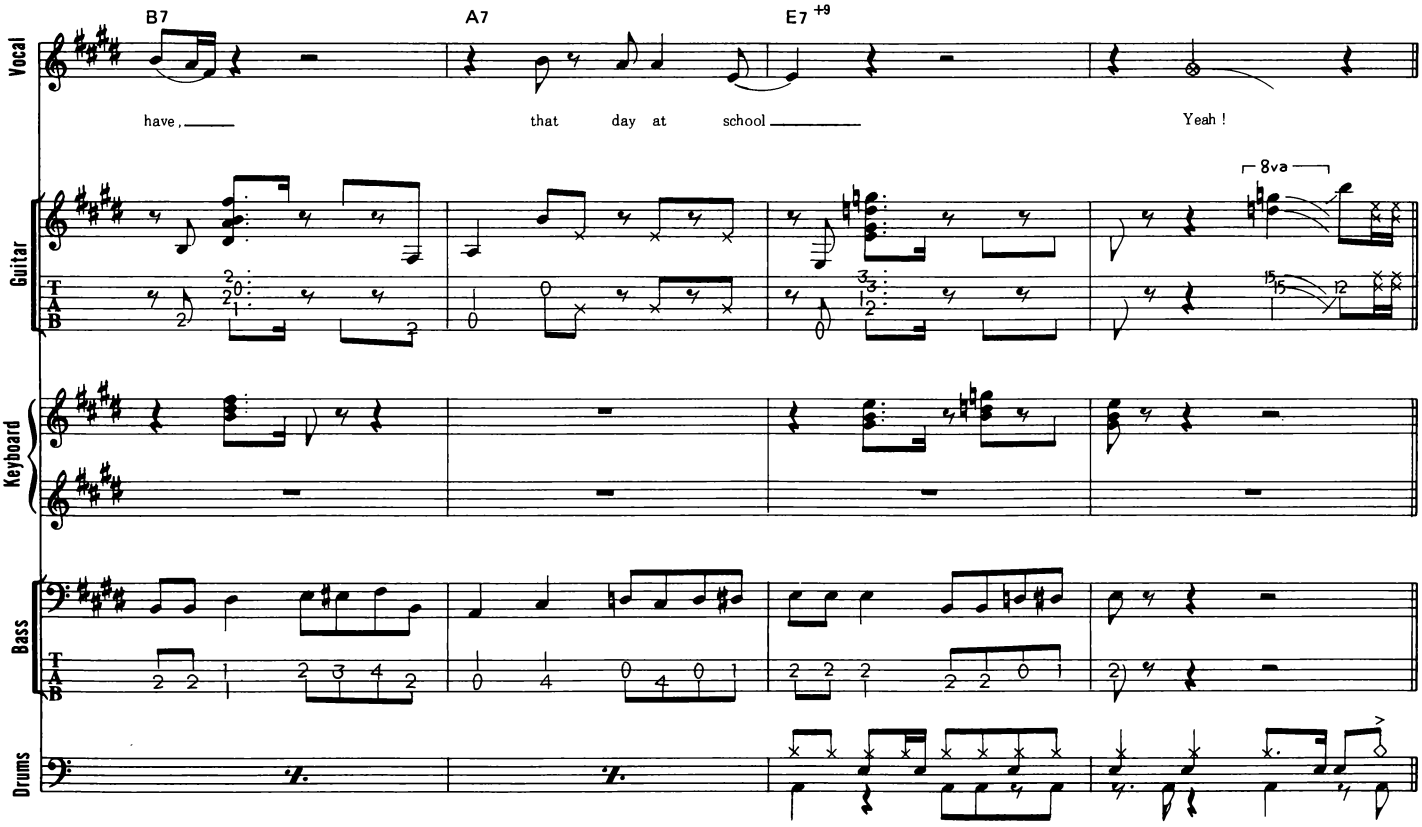

C
A7
E7 +9
Vocal
His fleece was black as coal, yeah
Ev - 'ry - where the child
Guitar
T
A
B
Keyboard
Bass
Drums

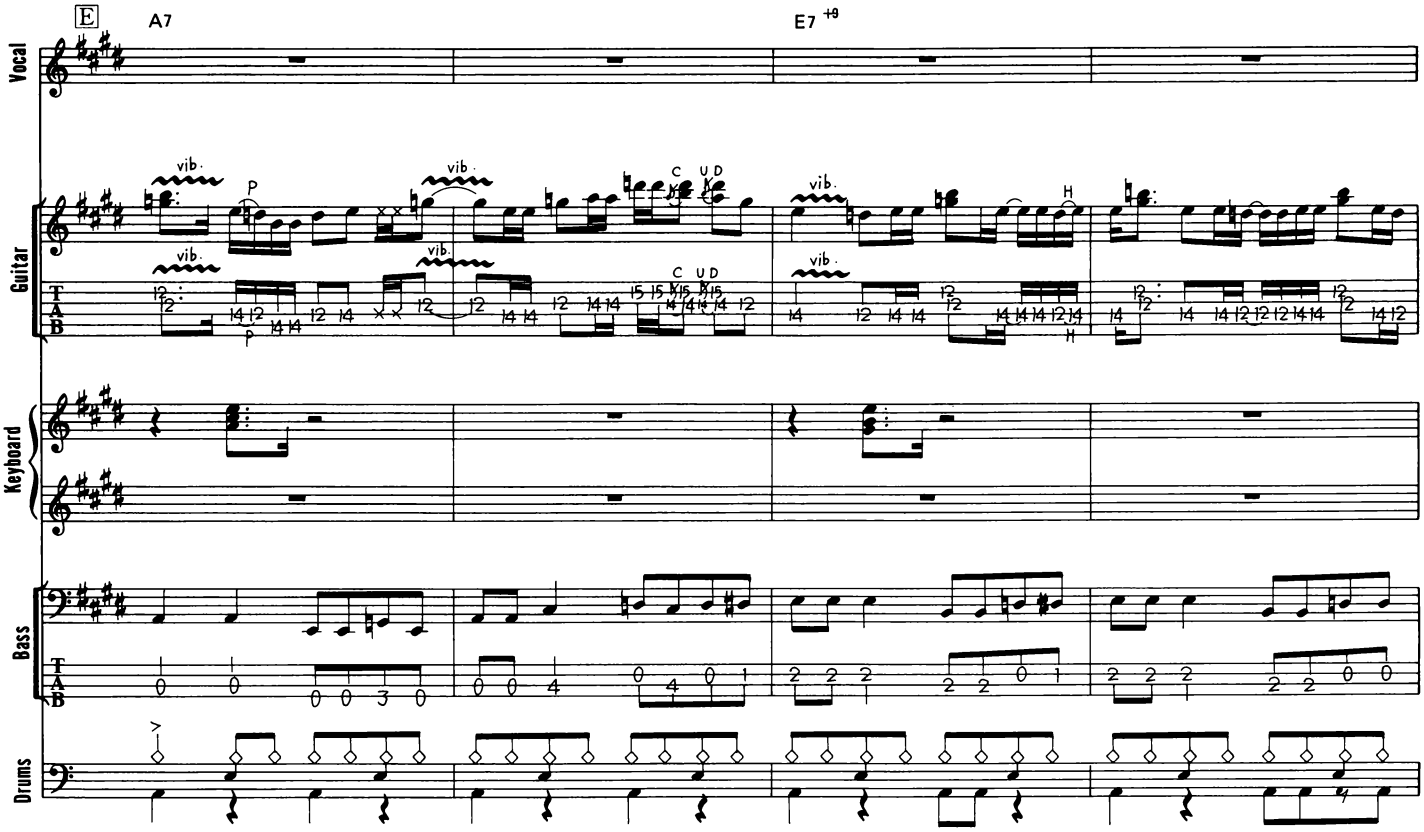



B7
A7
E7 +9
Vocal
went.
the lit-tle lamb was sure to go, yeah
He fol - lowed her to school
Guitar
T
A
B
Keyboard
Bass
Drums

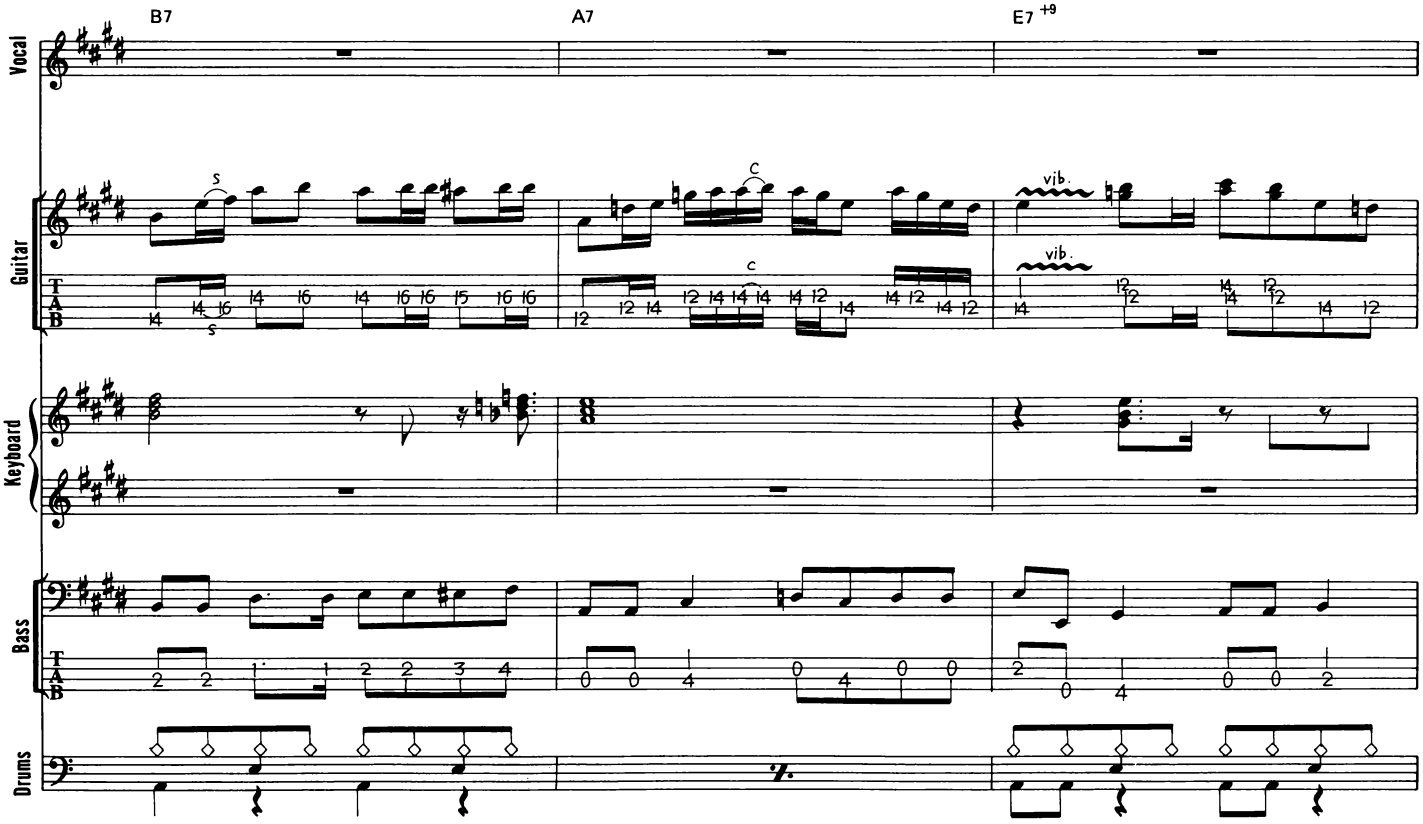

D
A7
E7 +9
Vocal
one day
and smoked the teach - er's cool.
An' want a time. did they
Guitar
T
A
B
Keyboard
Bass
Drums

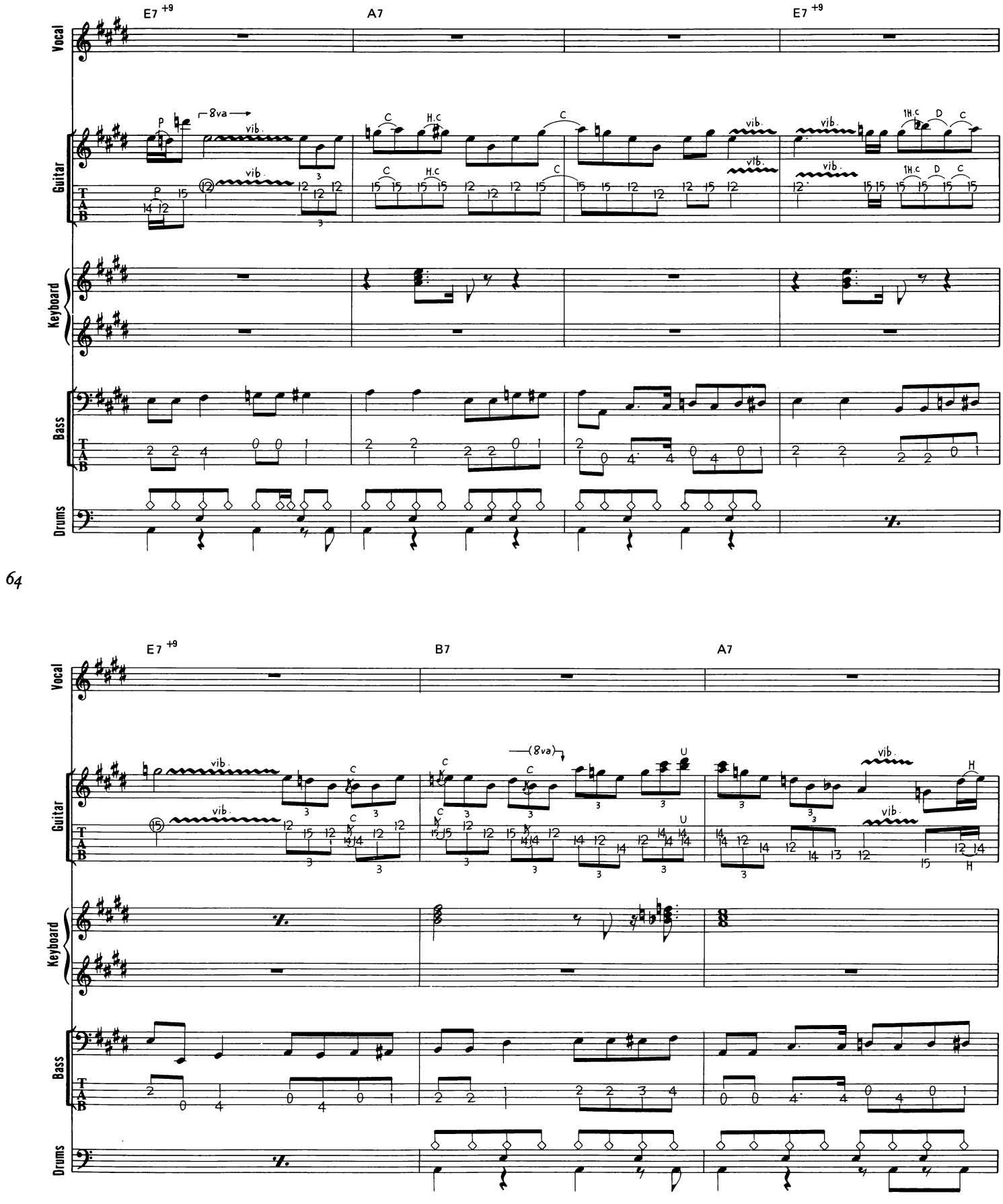


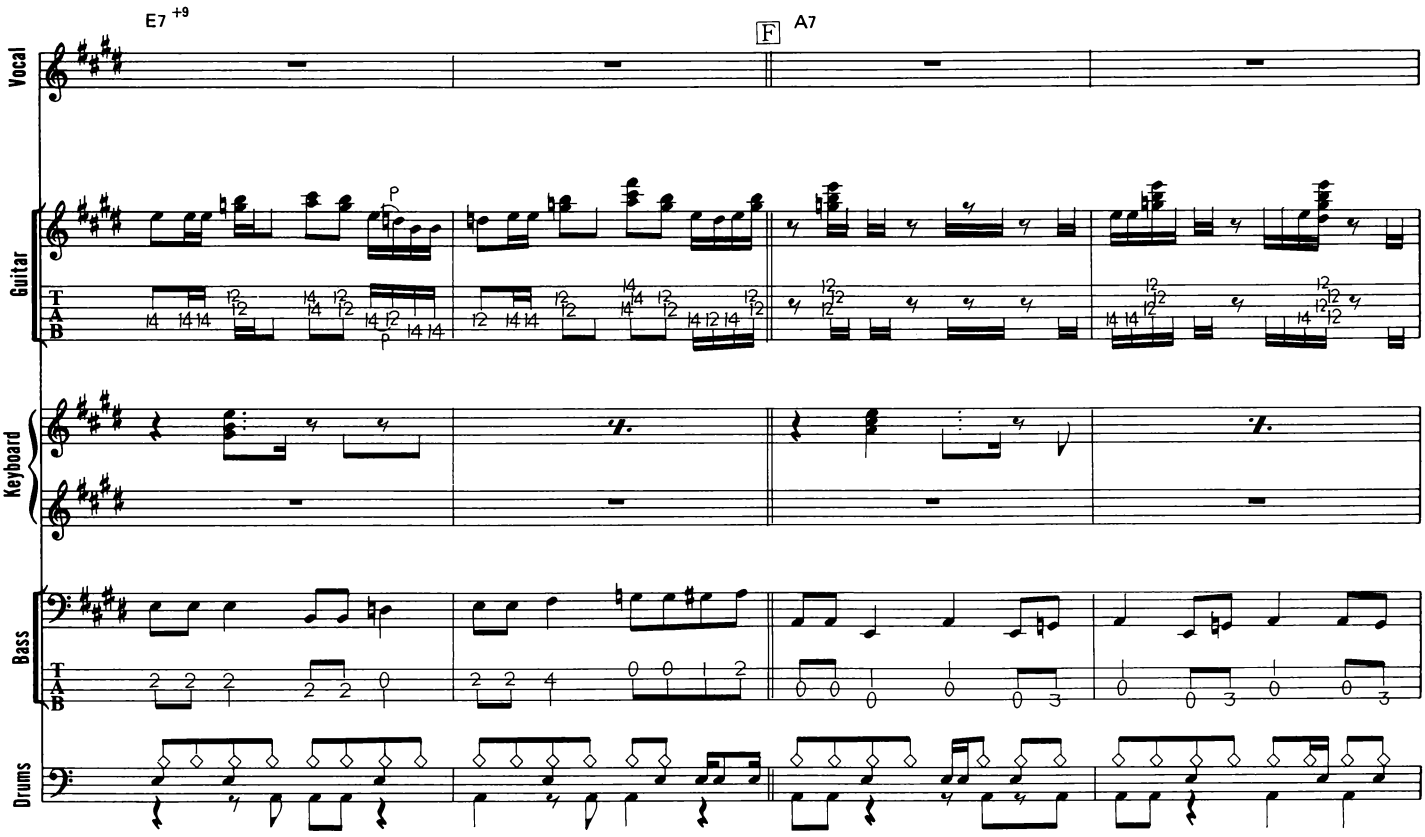

B7
A7
E7 +9
Vocal
have,
that day at school
Yeah!
8va
Guitar
T
A
B
Keyboard
Bass
Drums


E
A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums
vib.
P
H
C
U D

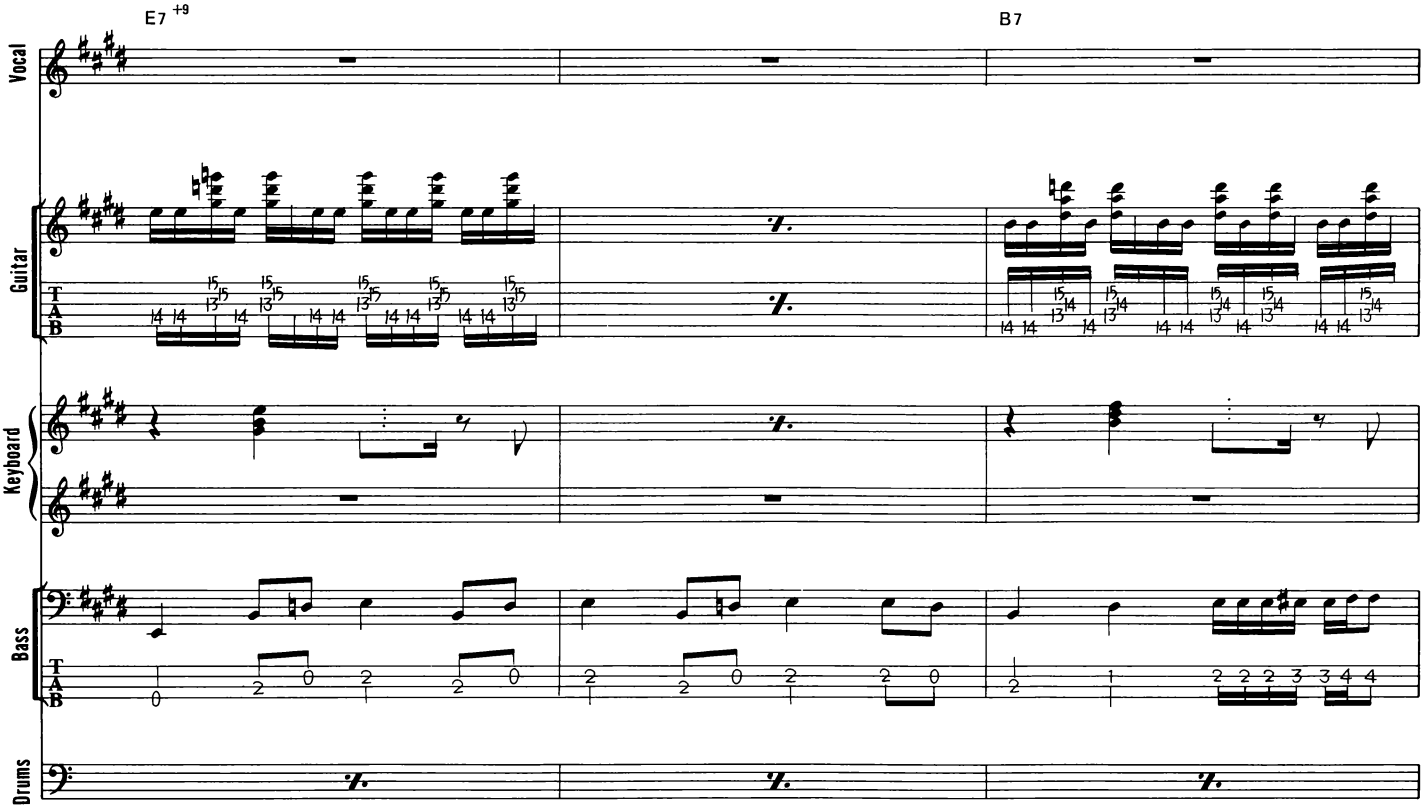


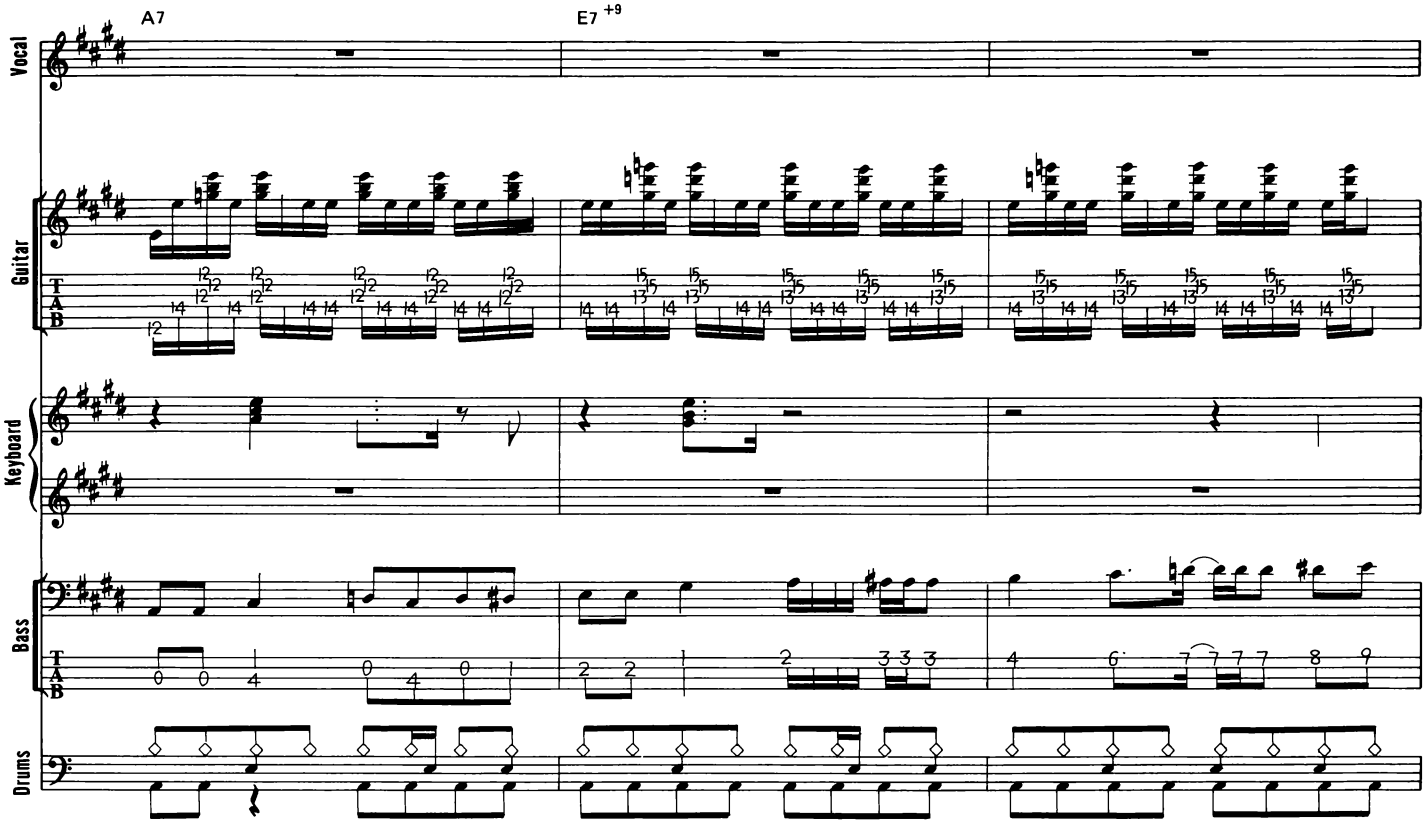

B7
A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums
vib.
S
C


E7 +9
A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums
8va
vib.
E7 +9
B7
A7
(8va)

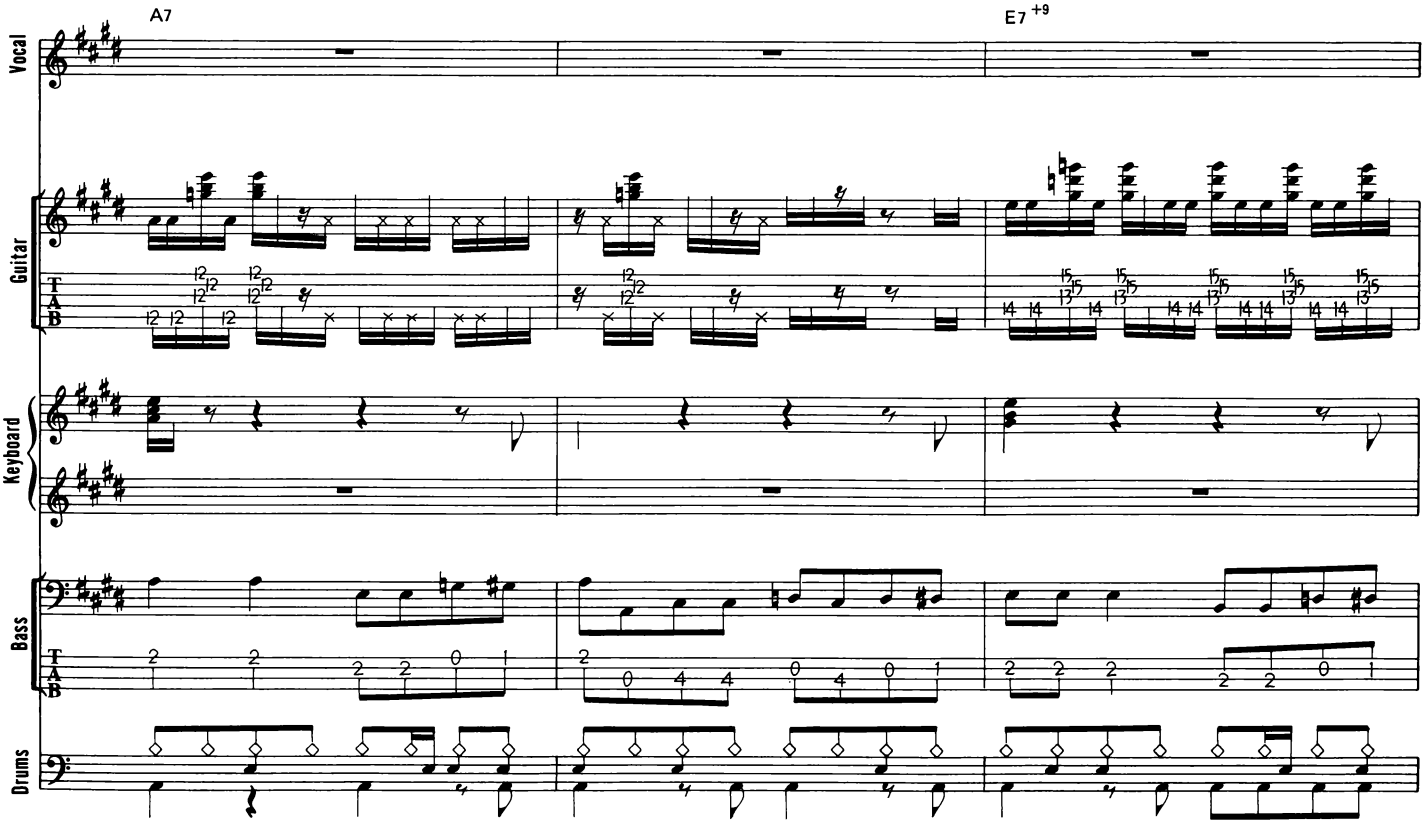

E7 +9
F
A7
Vocal
Guitar
Keyboard
Bass
Drums

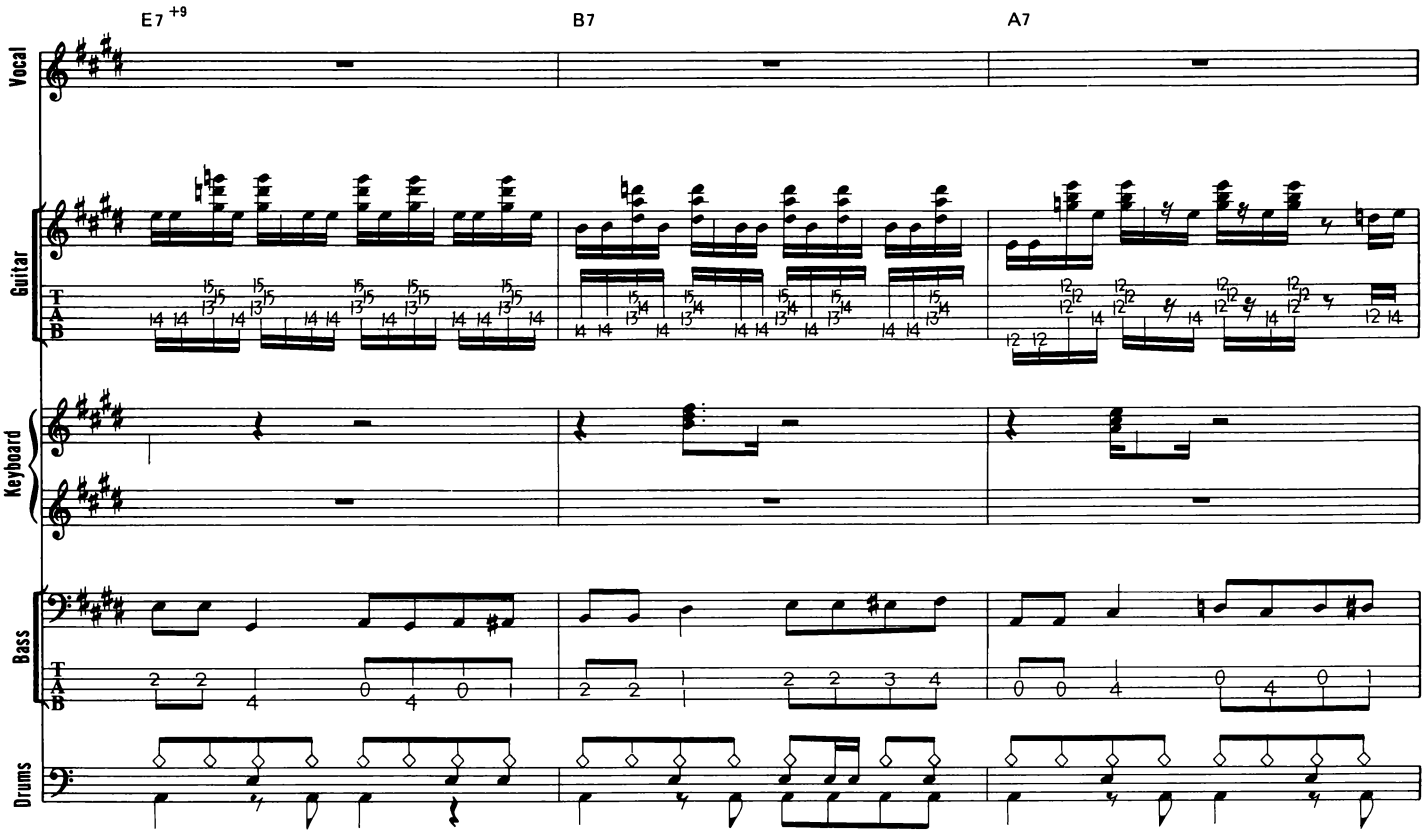



E7 +9
B7
Vocal
Guitar
Keyboard
Bass
Drums

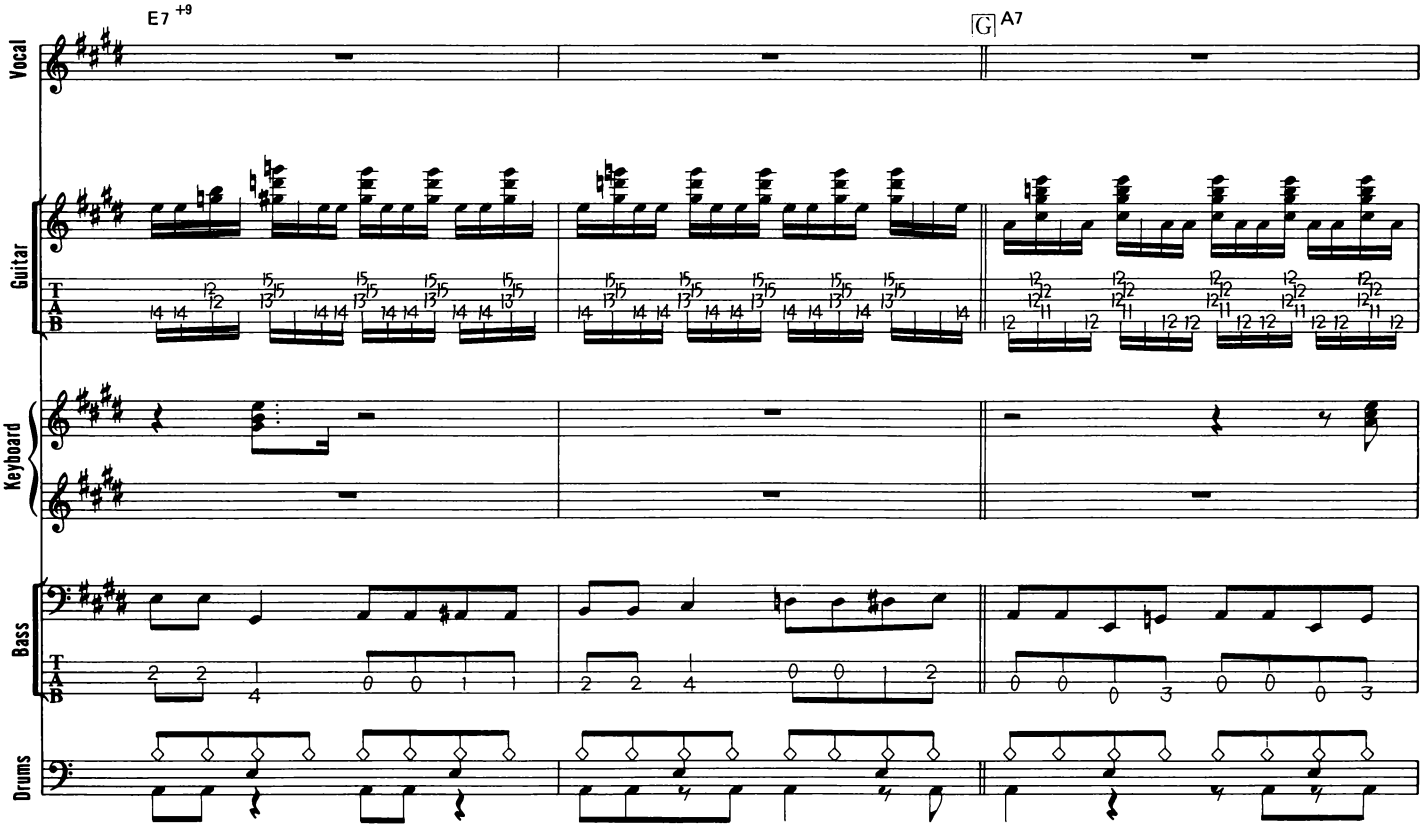

A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums

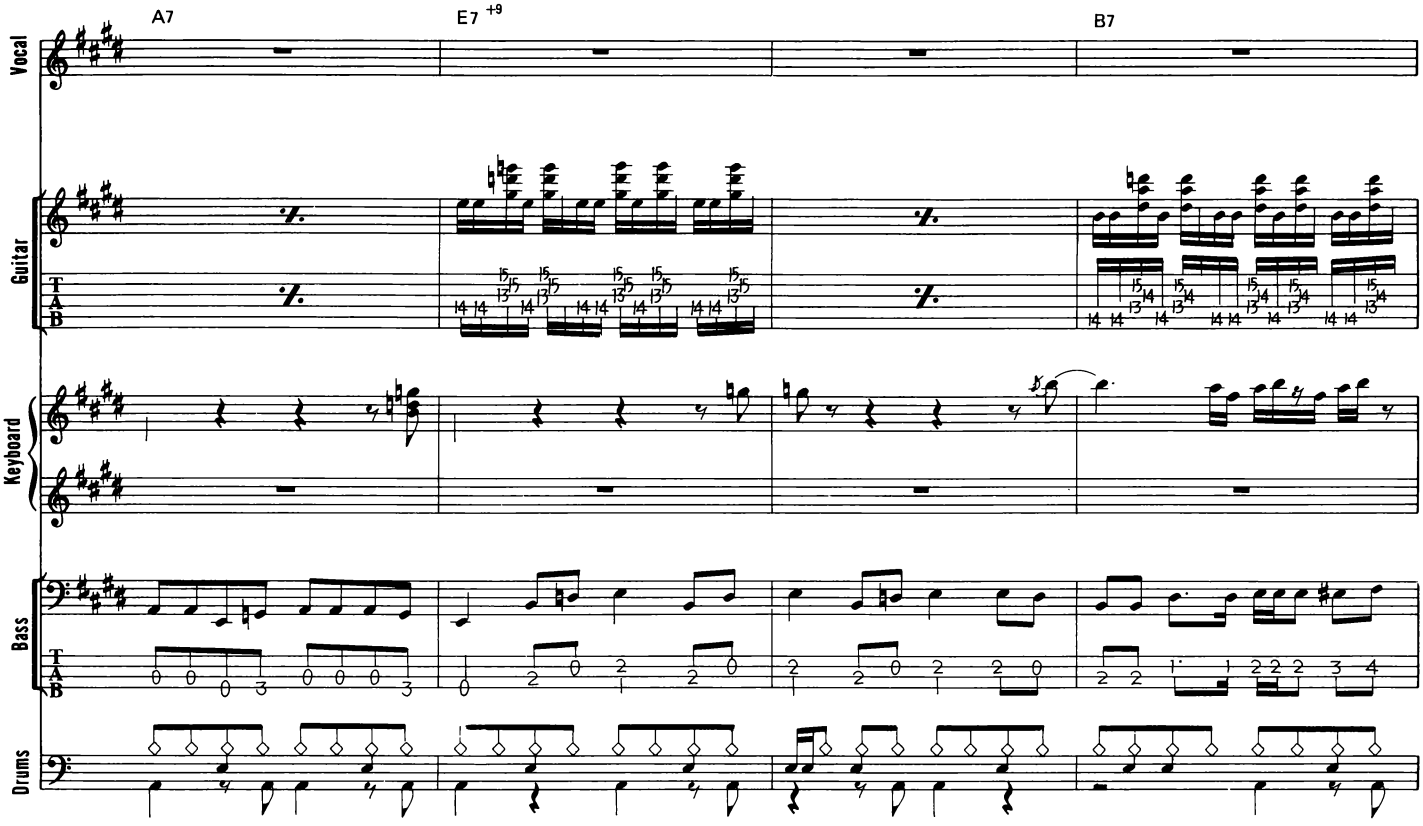



A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums

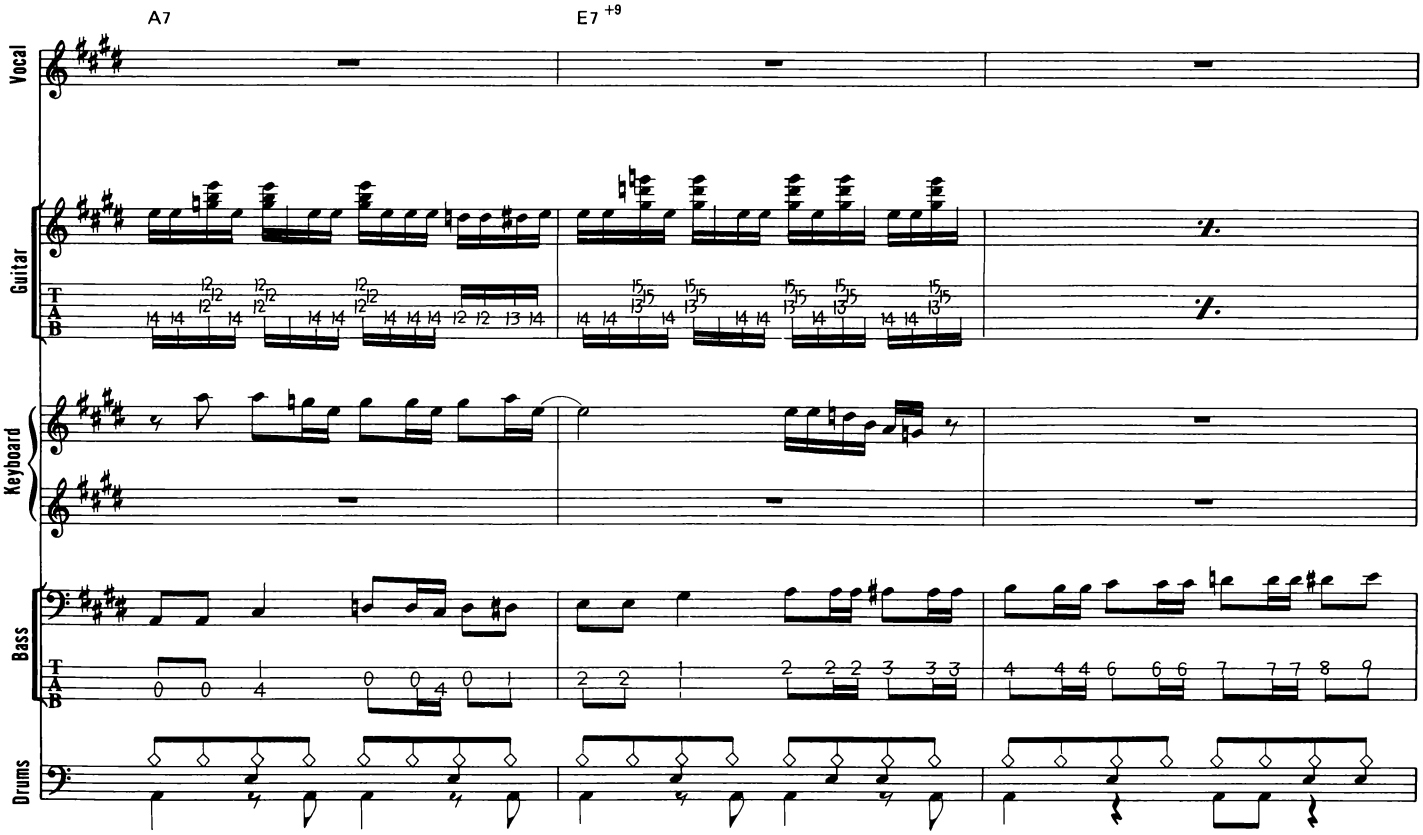

E7 +9
B7
A7
Vocal
Guitar
Keyboard
Bass
Drums

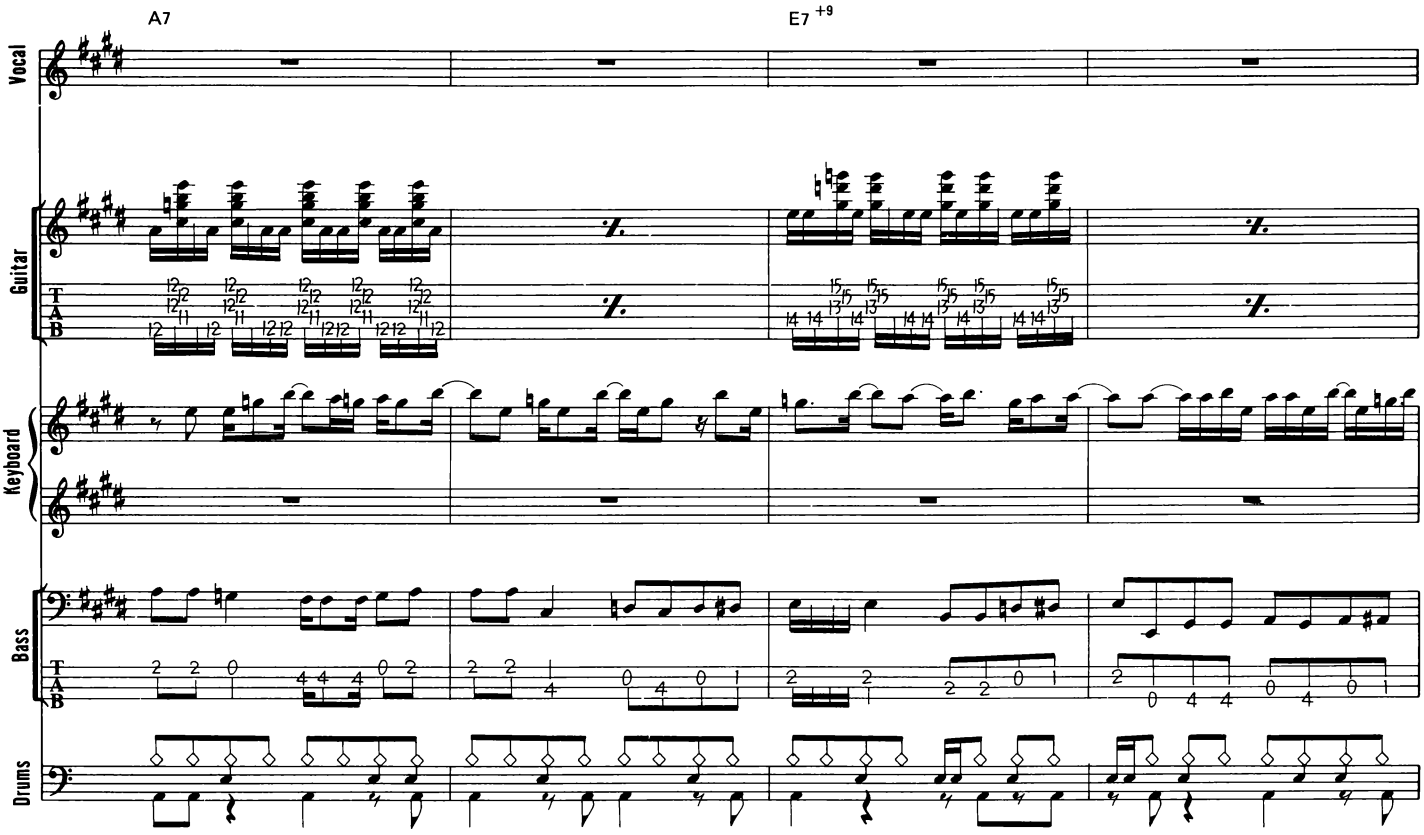



E7 +9
G
A7
Vocal
Guitar
Keyboard
Bass
Drums

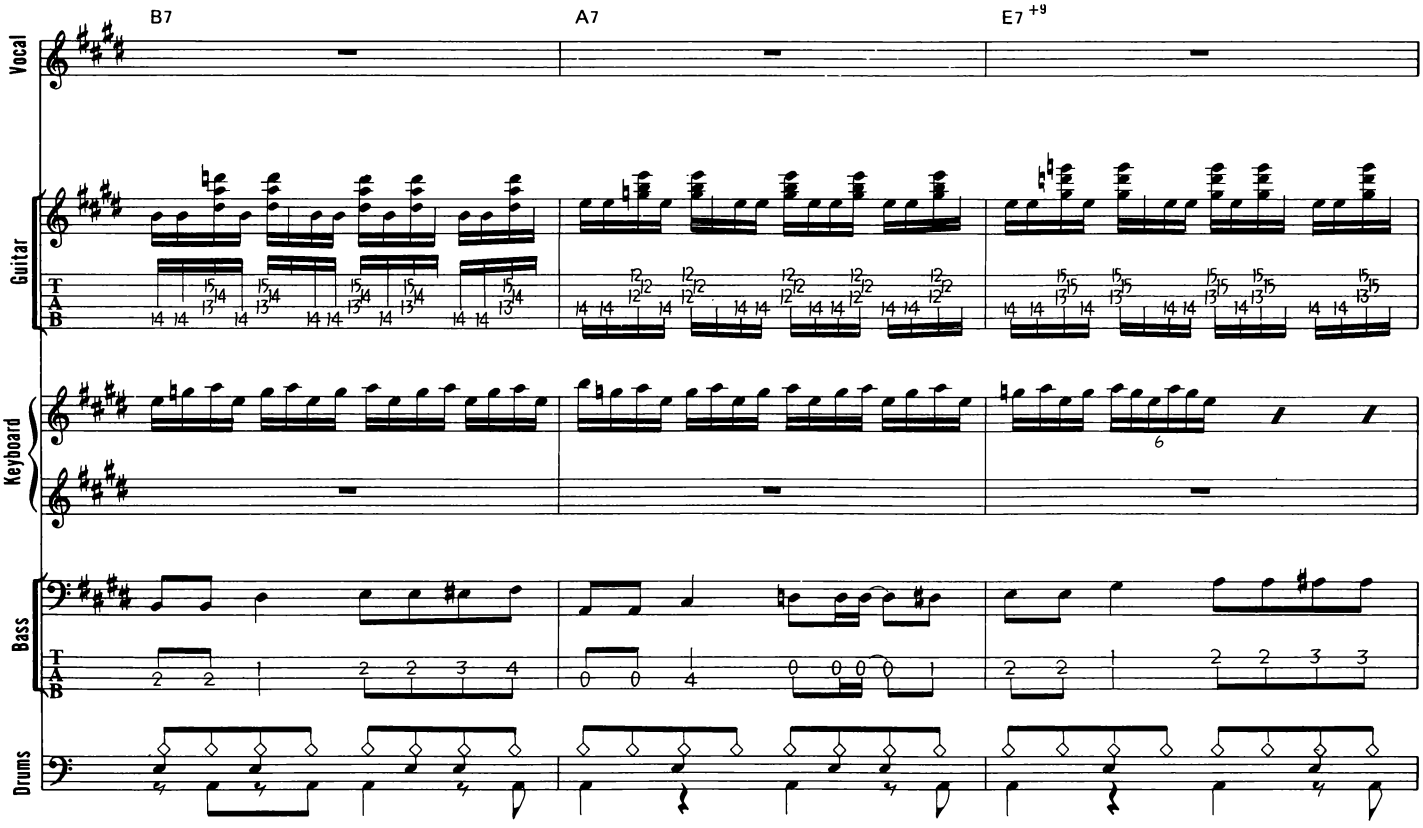

A7
E7 +9
B7
Vocal
Guitar
Keyboard
Bass
Drums

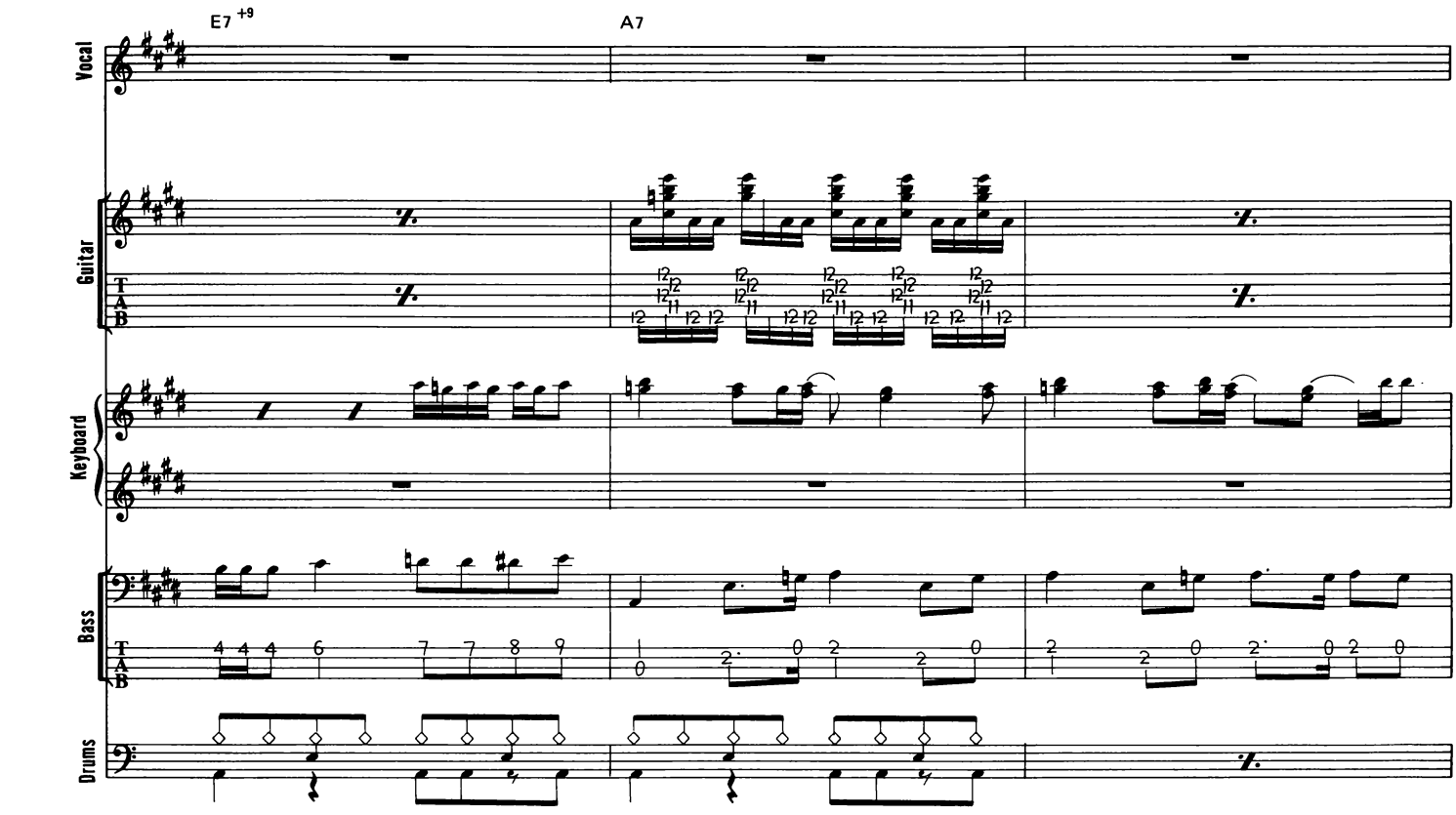



A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums

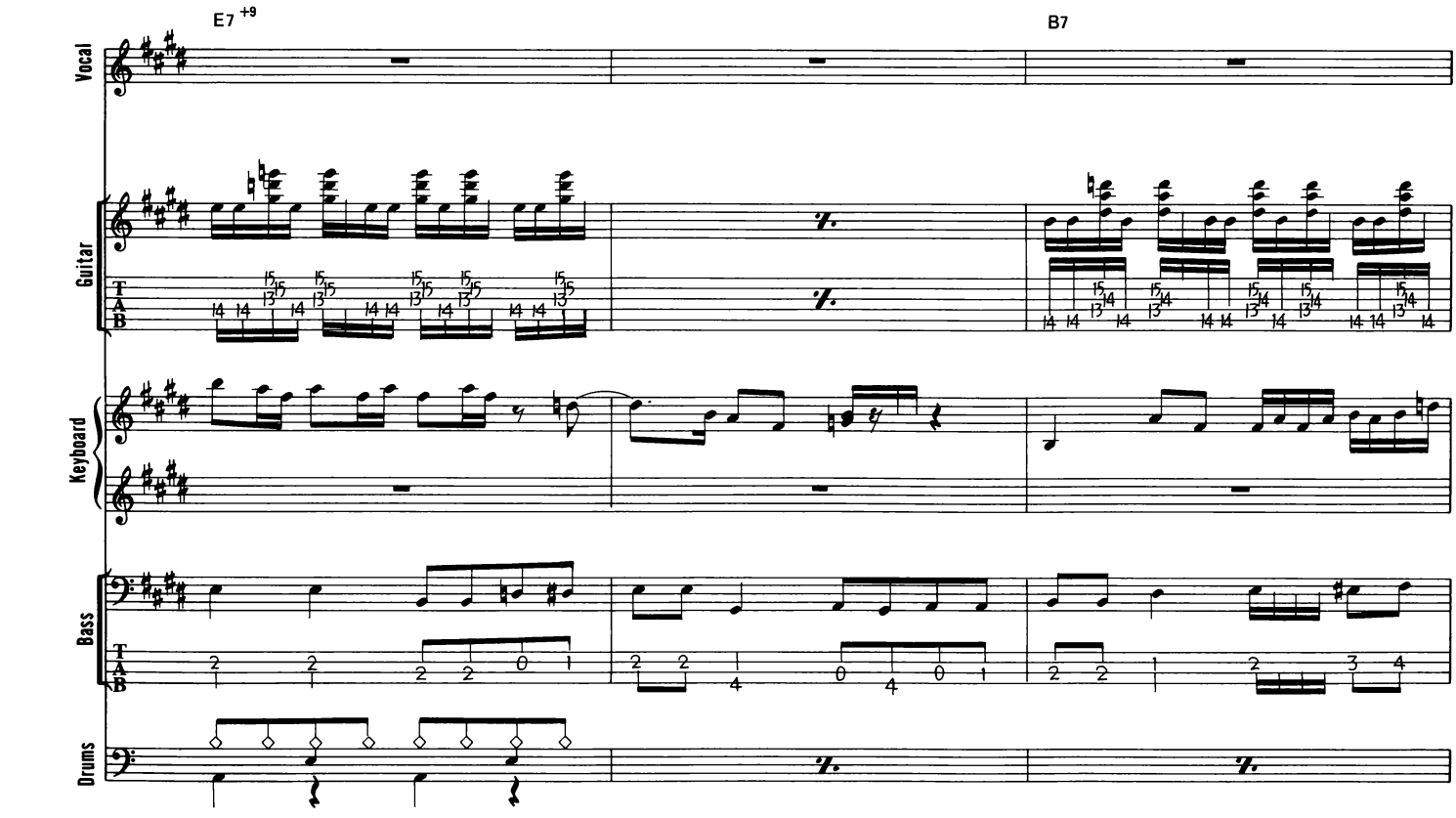

A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums

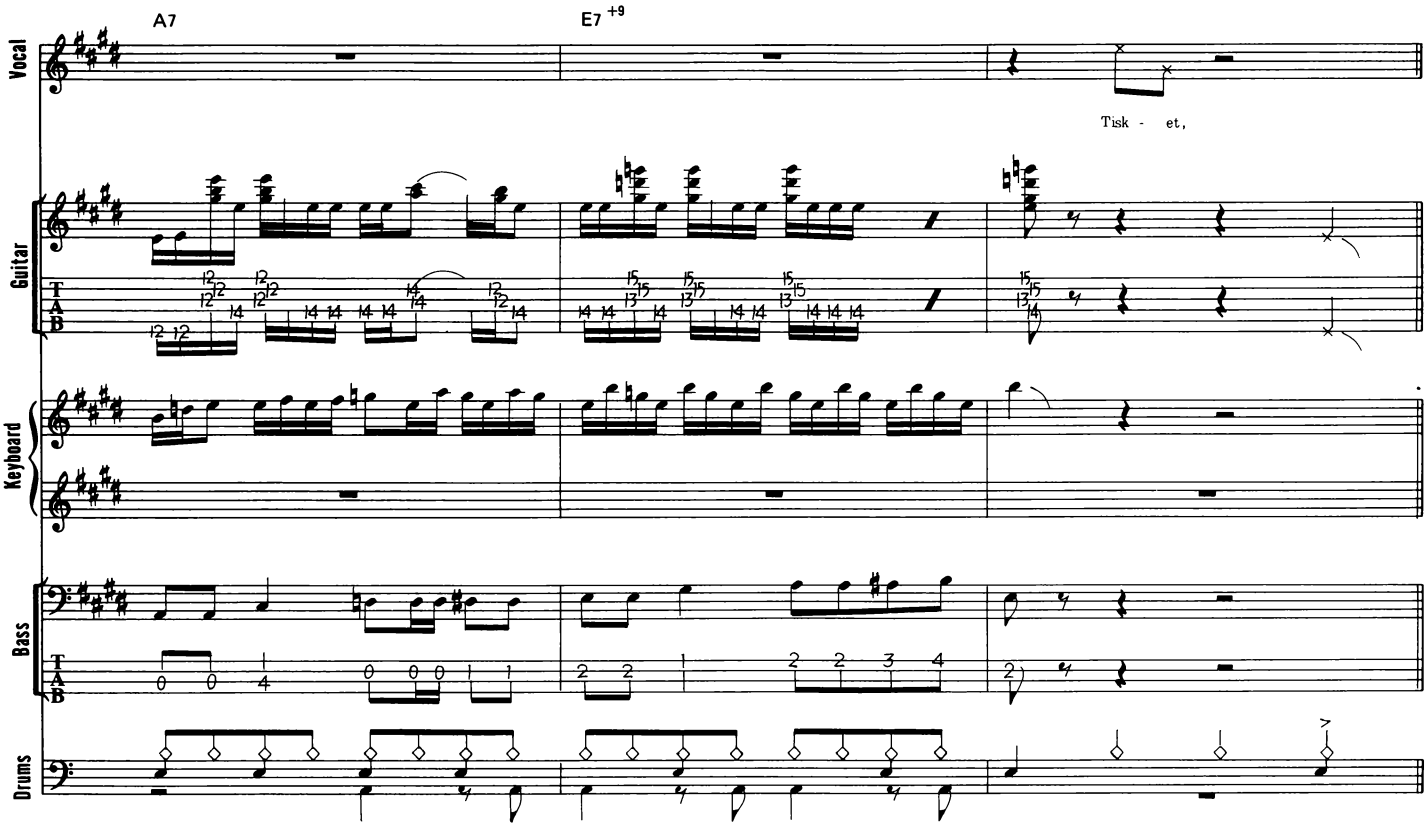



B7
A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums

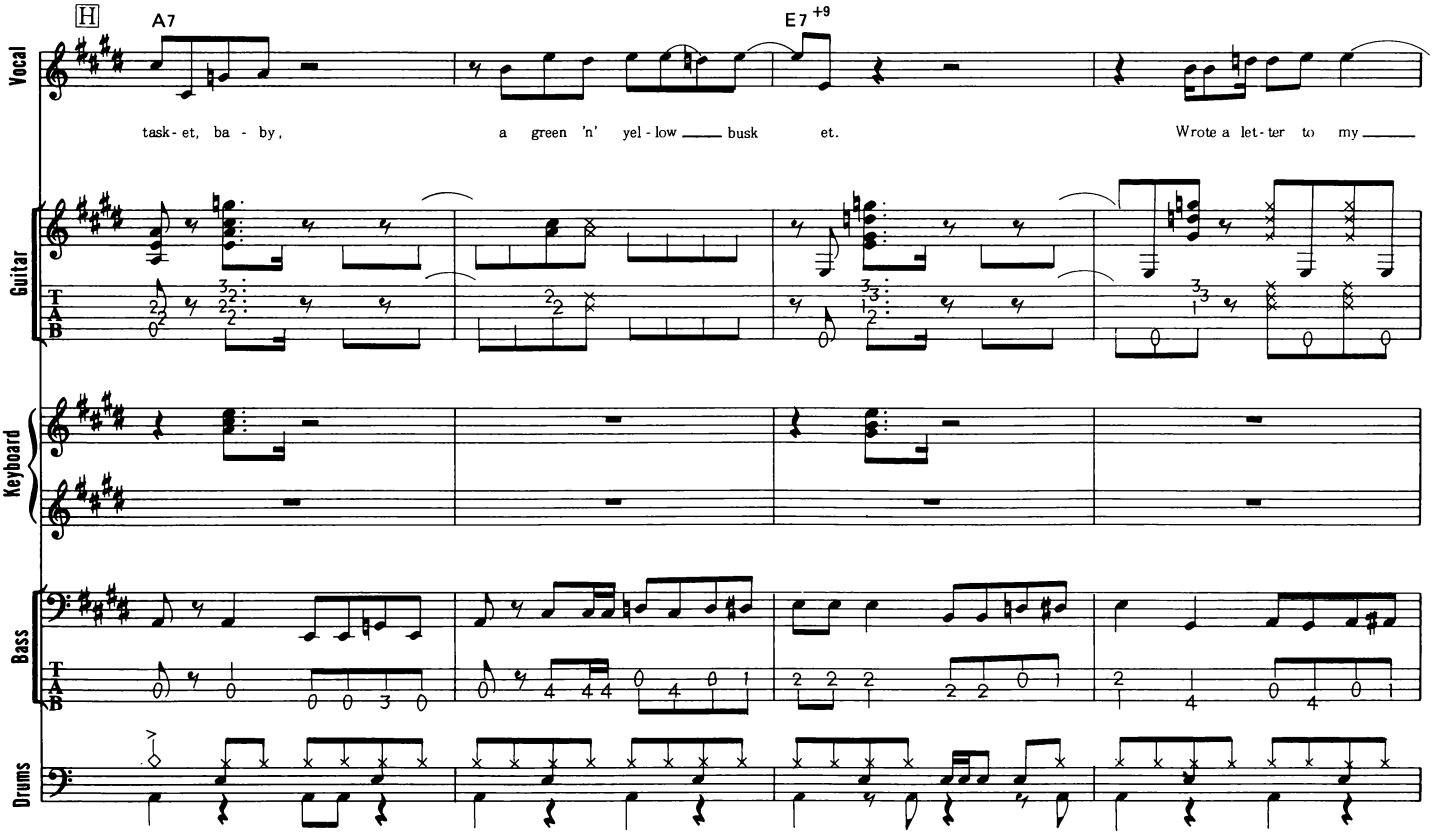

E7 +9
A7
Vocal
Guitar
Keyboard
Bass
Drums

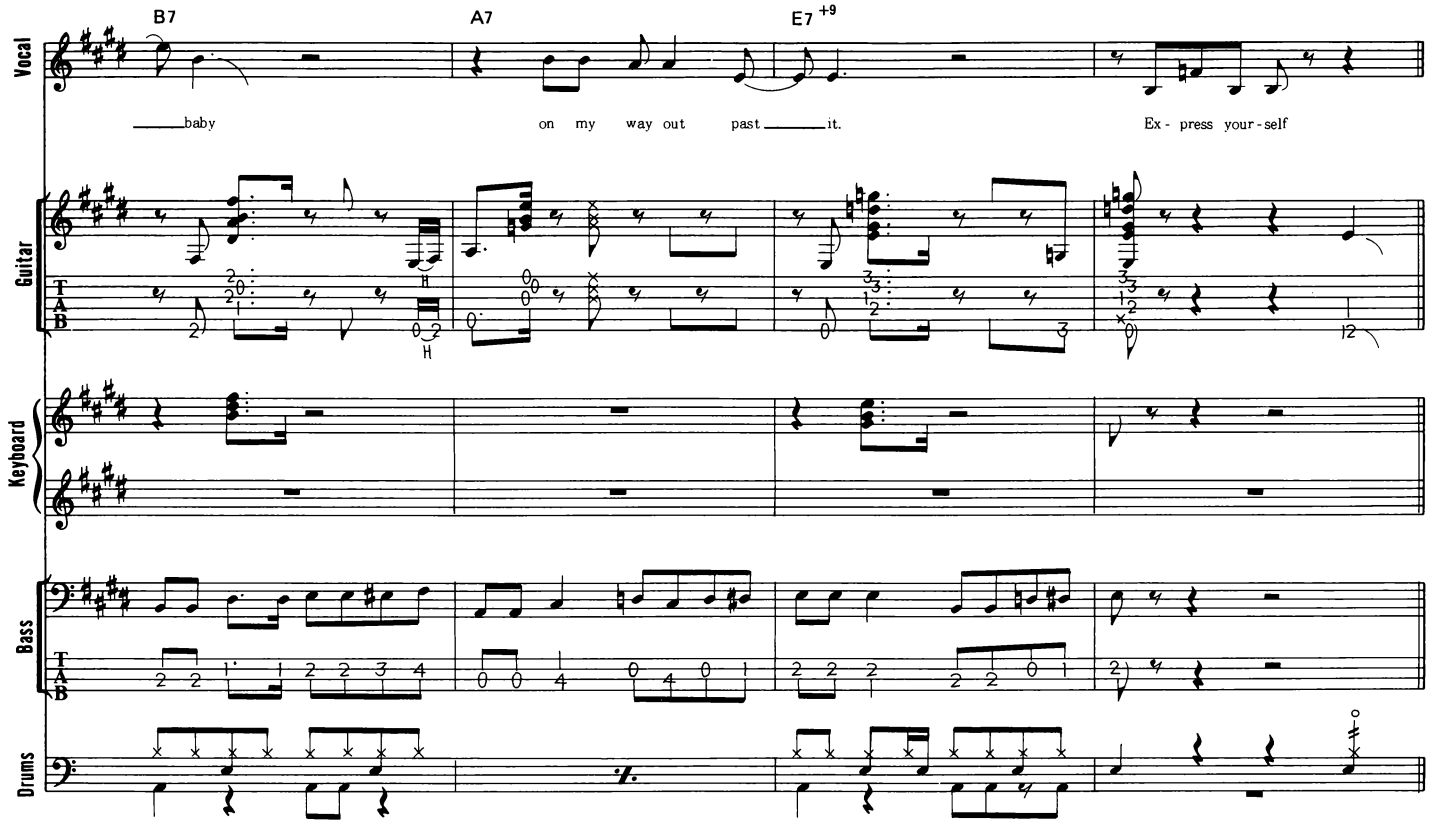



E7 +9
B7
Vocal
Guitar
Keyboard
Bass
Drums

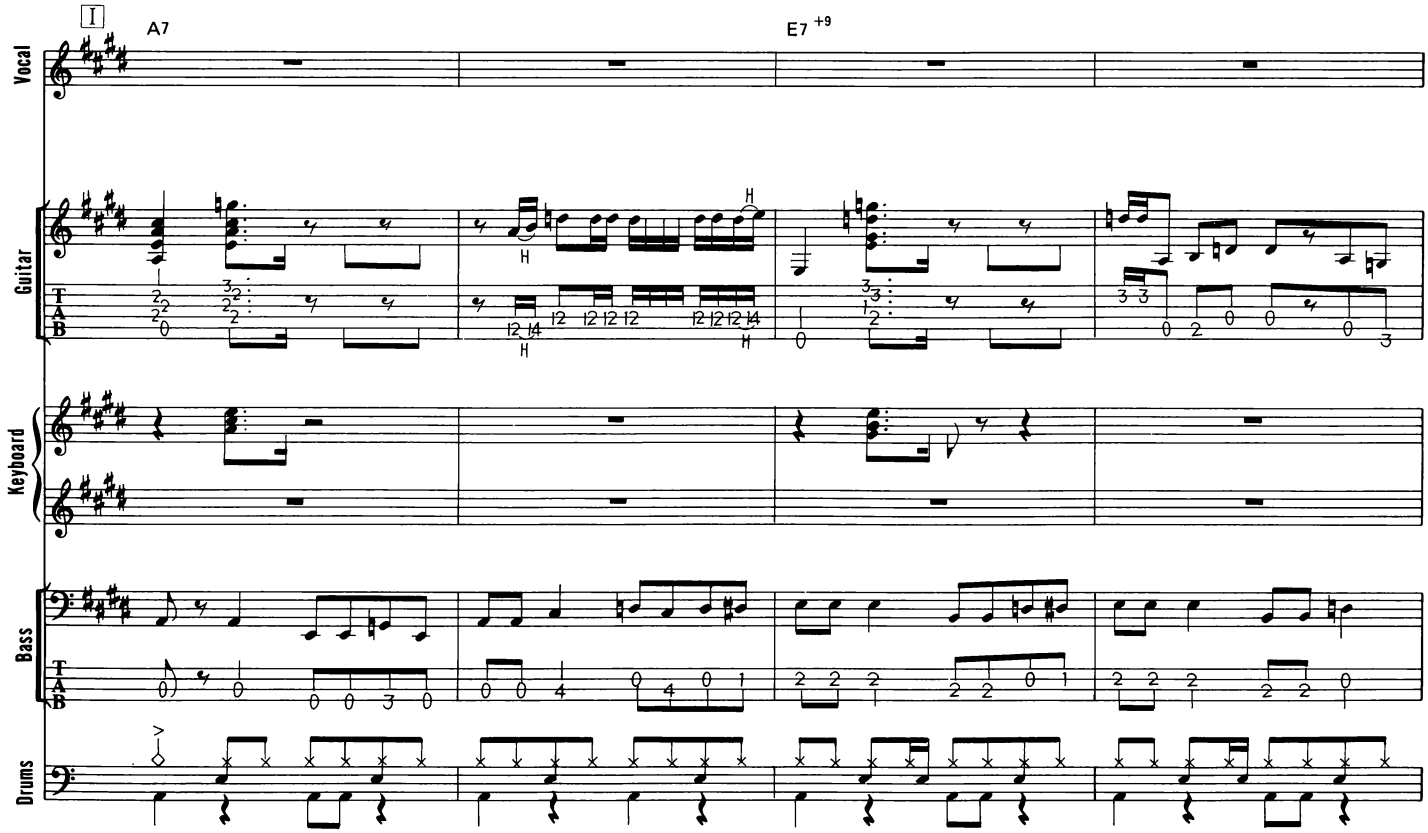

A7
E7 +9
Vocal
Tisk - et,
Guitar
T
A
B
Keyboard
Bass
Drums

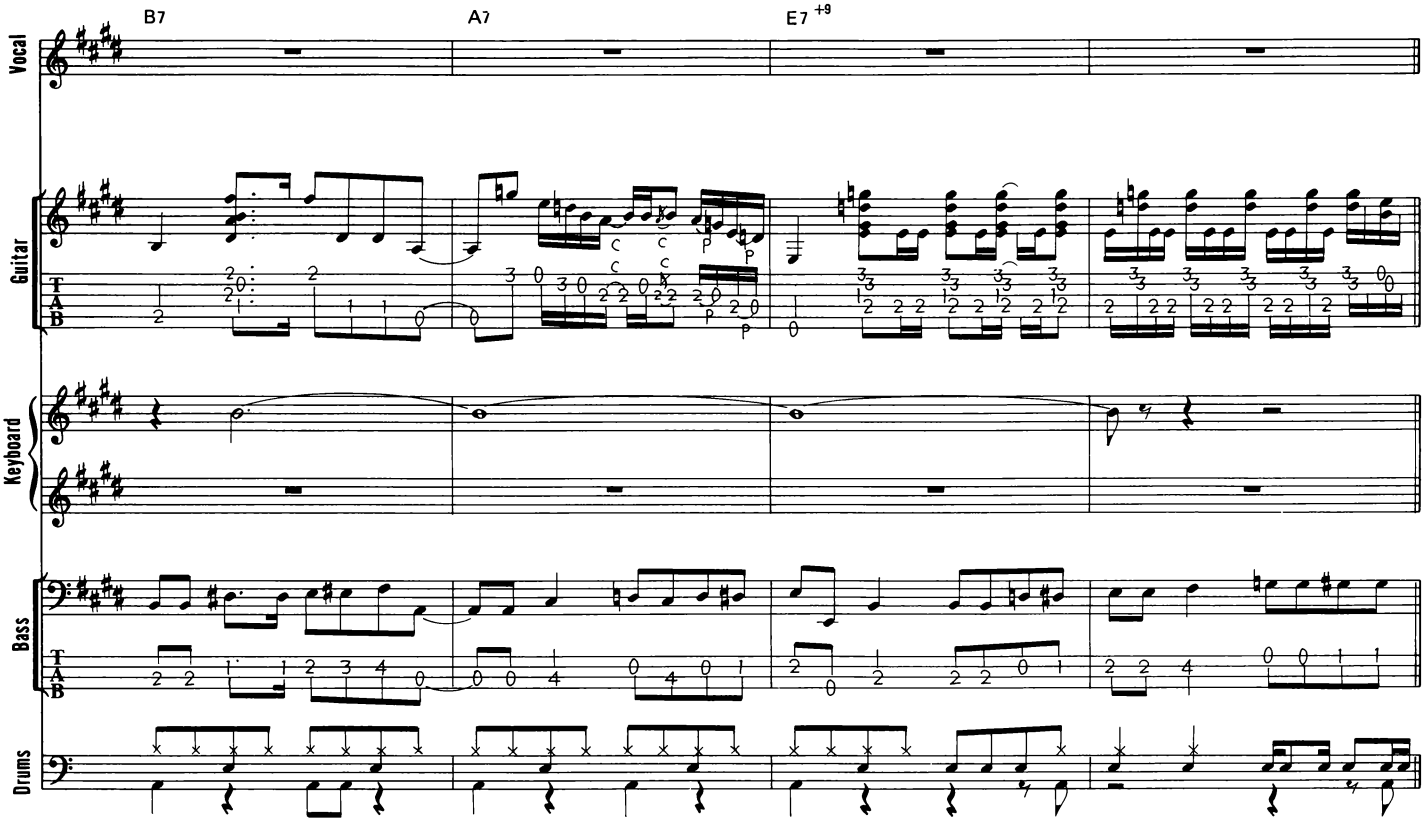



H
A7
E7 +9
Vocal
task - et, ba - by,
a green 'n' yel - low busk et.
Wrote a let - ter to my
Guitar
T
A
B
Keyboard
Bass
Drums

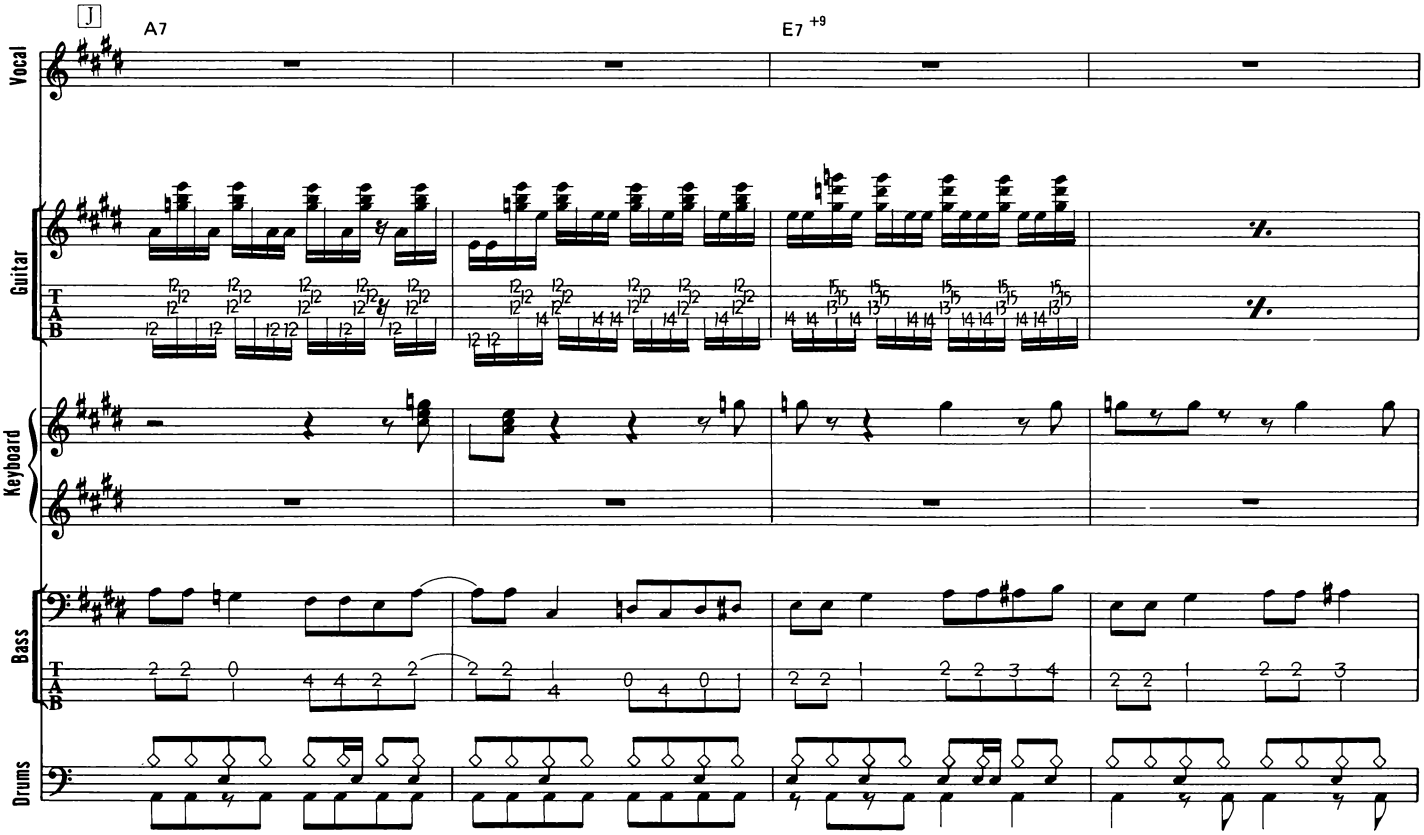

B7
A7
E7 +9
Vocal
baby
on my way out past it.
Ex - press your - self
Guitar
T
A
B
Keyboard
Bass
Drums

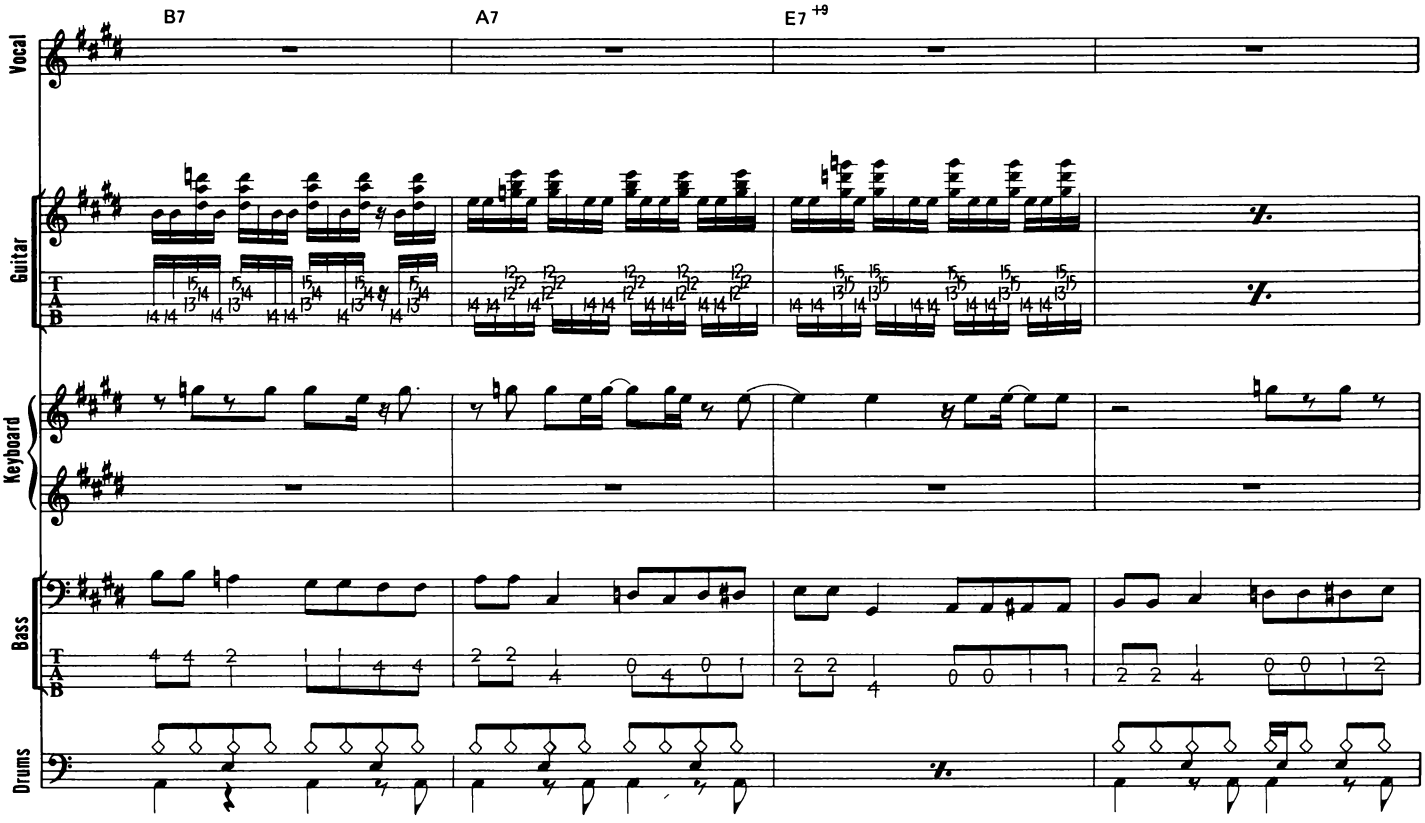



I
A7
E7 +9
Vocal
Guitar
T
A
B
Keyboard
Bass
Drums

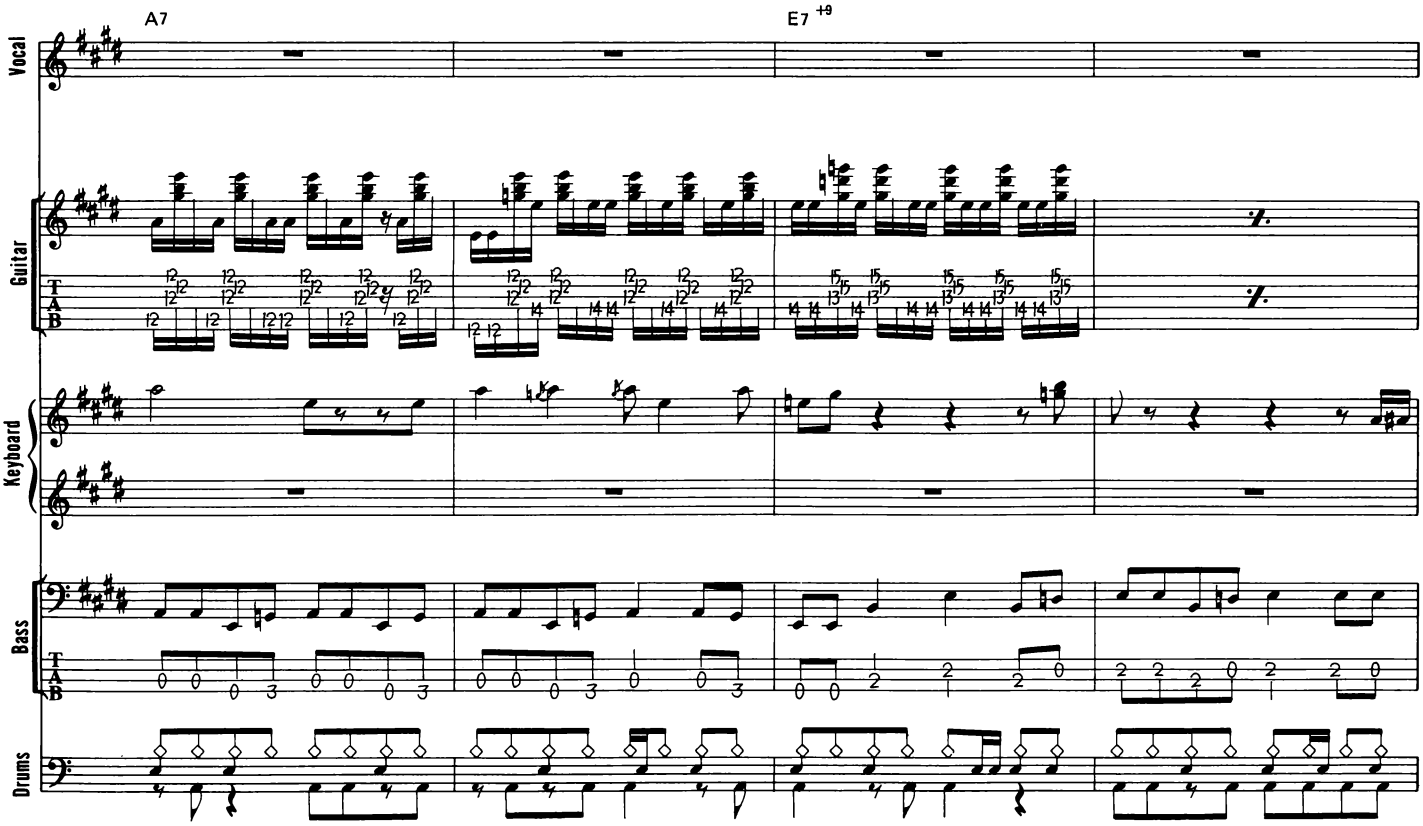

B7
A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums

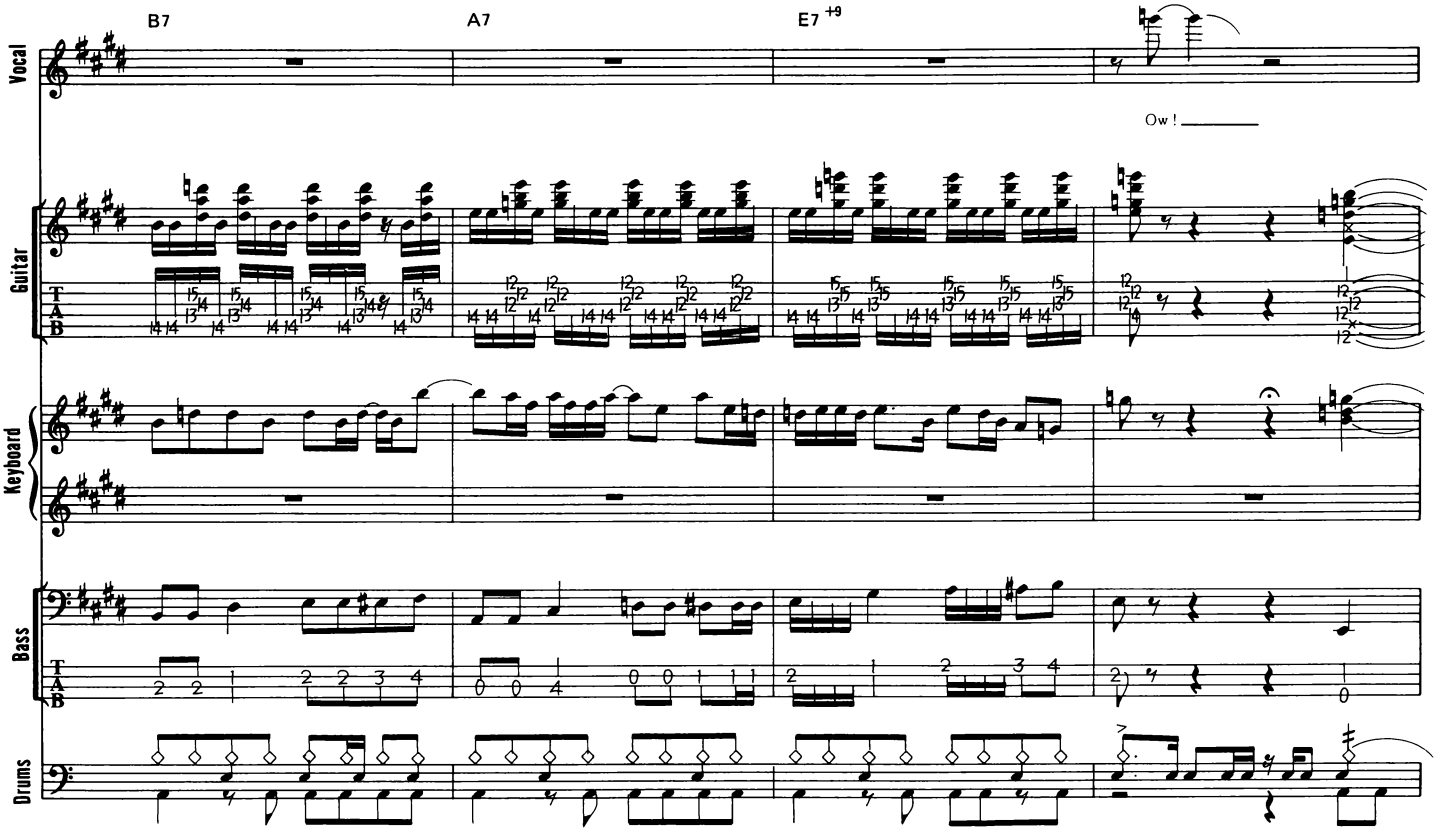



J
A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums

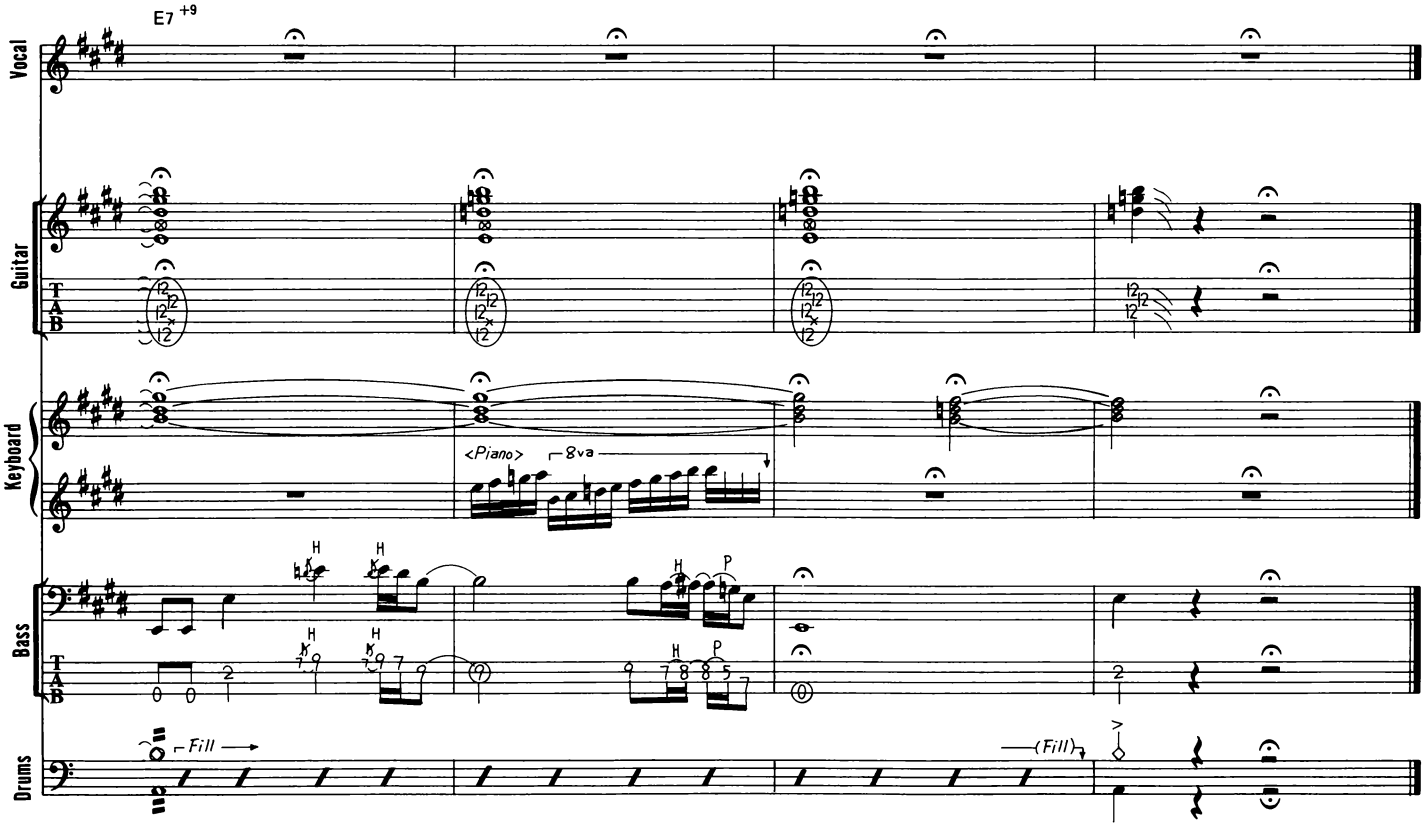

B7
A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums




A7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums


B7
A7
E7 +9
Vocal
Ow !
Guitar
T
A
B
Keyboard
Bass
Drums




E7 +9
Vocal
Guitar
T
A
B
Keyboard
<Piano>
8va
Bass
Drums
Fill
(Fill)

# COLD SHOT

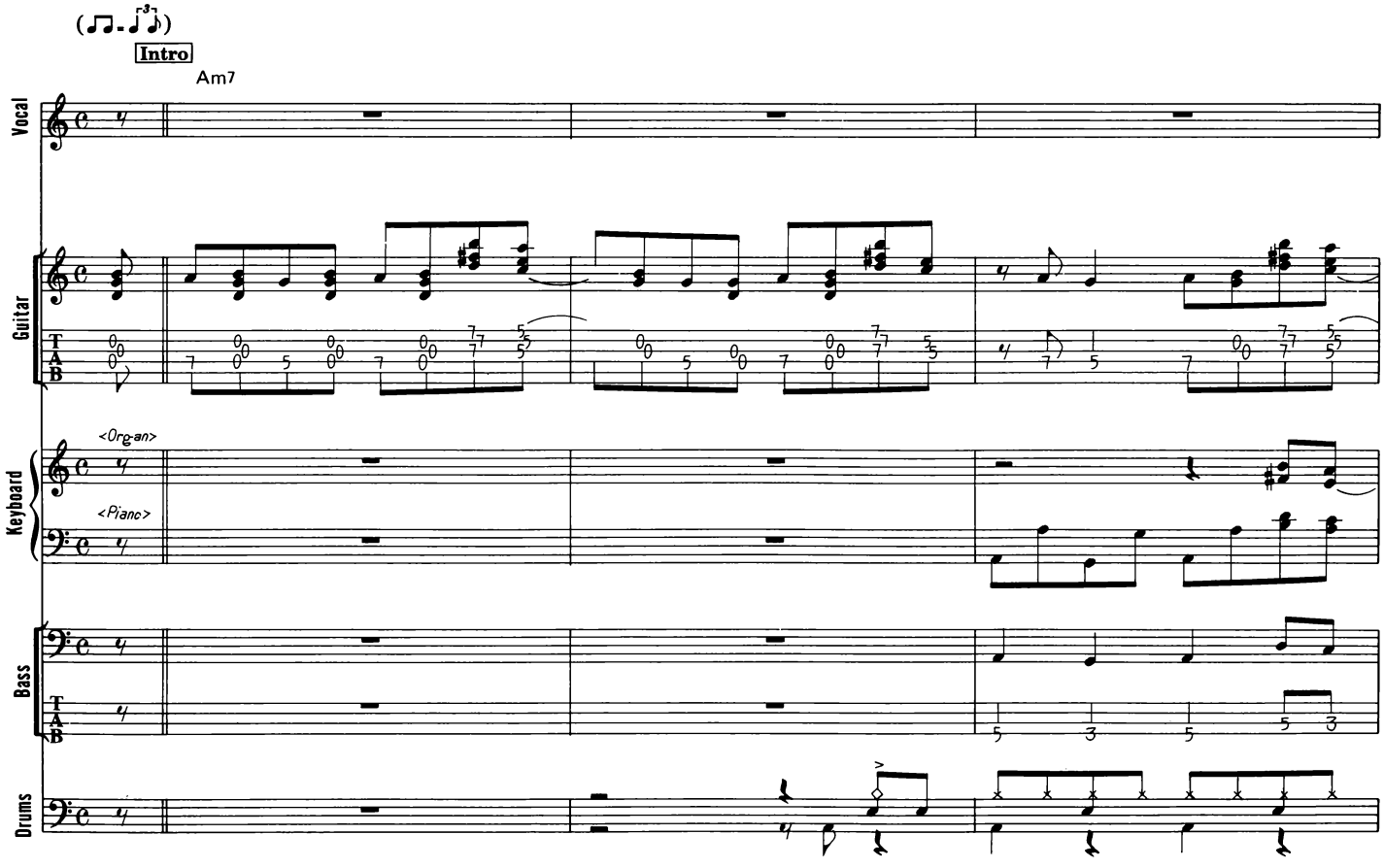
コールド・ショット

**Words & Music by W.C. Clark and Mike Kindred**

この曲の８分音符は３連のノリの“シャッフル・ビート”となっている。譜面に指示されているように、８分音符は全て３連のノリになっているので注意してもらいたい。イントロはギターのリフからスタートしている。ここはこのシャッフル・ビートを安定したリズムでプレイする事がポイントとなるだろう。もう少し細かくこのギター・リフを見てみると、拍のウラで開放弦の音が入れられているのが分かると思う。これはリズムのノリを出すために弾かれている音であり、左手でミュートするようにして、あまり音程をハッキリと鳴らさないようにするのがポイントだ。こういったリズムのノリに関しては、譜面では全てを表しにくいものであり、スティーヴィー・レイ・ヴォーンのギターを良く聴いて掴み取るようにしてもらいたい。Aのヴォーカルのバッキング部分では、ギターの譜面に×印で書かれた音がある。これなどは、完全に弦をミュートしながらピッキングする、いわゆる“ブラッシング”のテクニックを使ったものだ。まさに、パーカッションのようなプレイだ。また、この曲のギターは少し音が震えたように聞こえている。恐らくこれはエフェクターを使ってヴィブラートの効果を付けているものだろう。Bではオルガン・ソロが弾かれている。ここはかなり細かい音が多くプレイされているが、リズムを正確に弾くようにしてもらいたい。この曲ではオルガンの他、ピアノも弾かれている。これは１人のプレイヤーで片手ずつで弾かれているようだ。また、ここで使われているのはデジタル・ピアノやシンセだろう。



【Tuning : Half Step Down】

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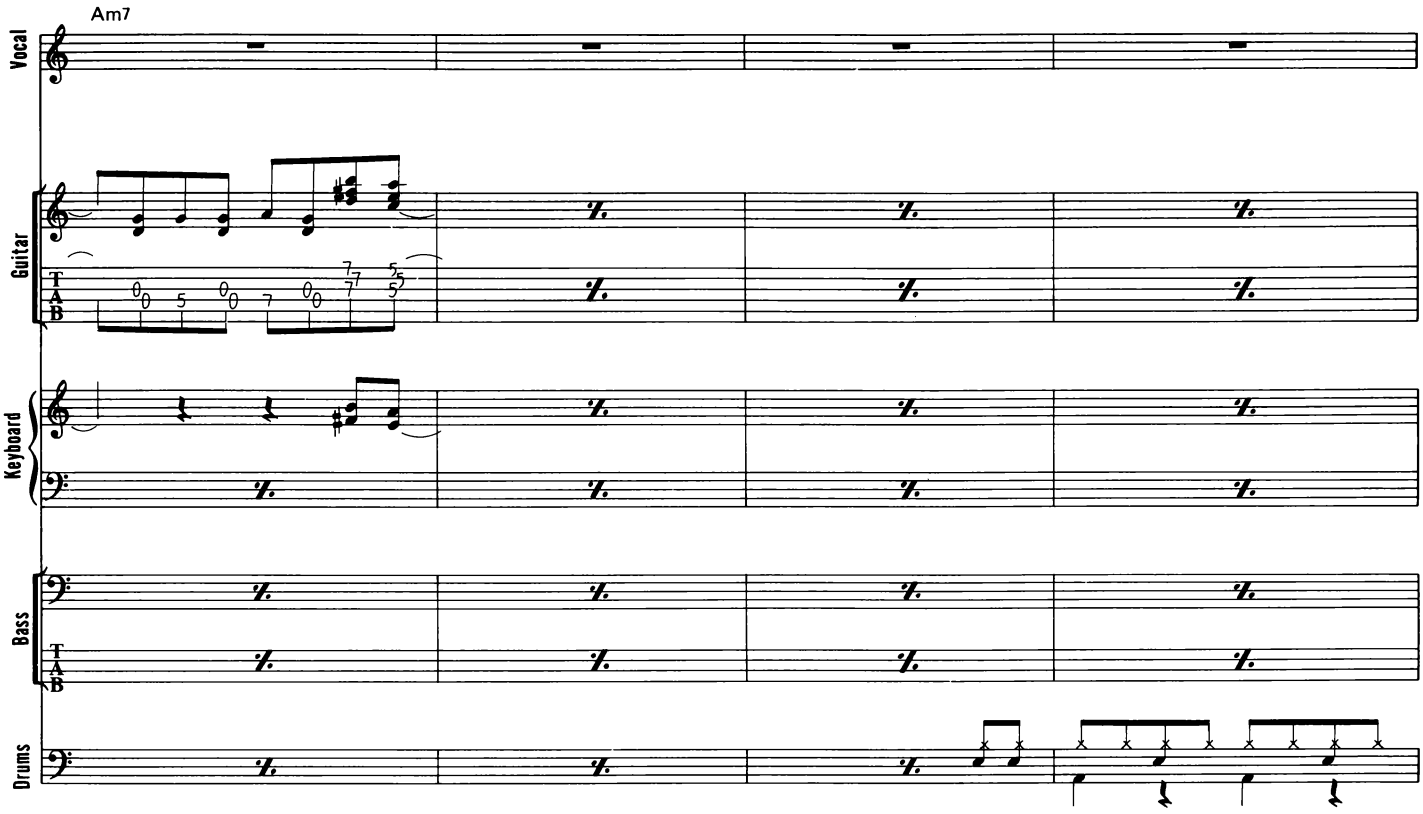
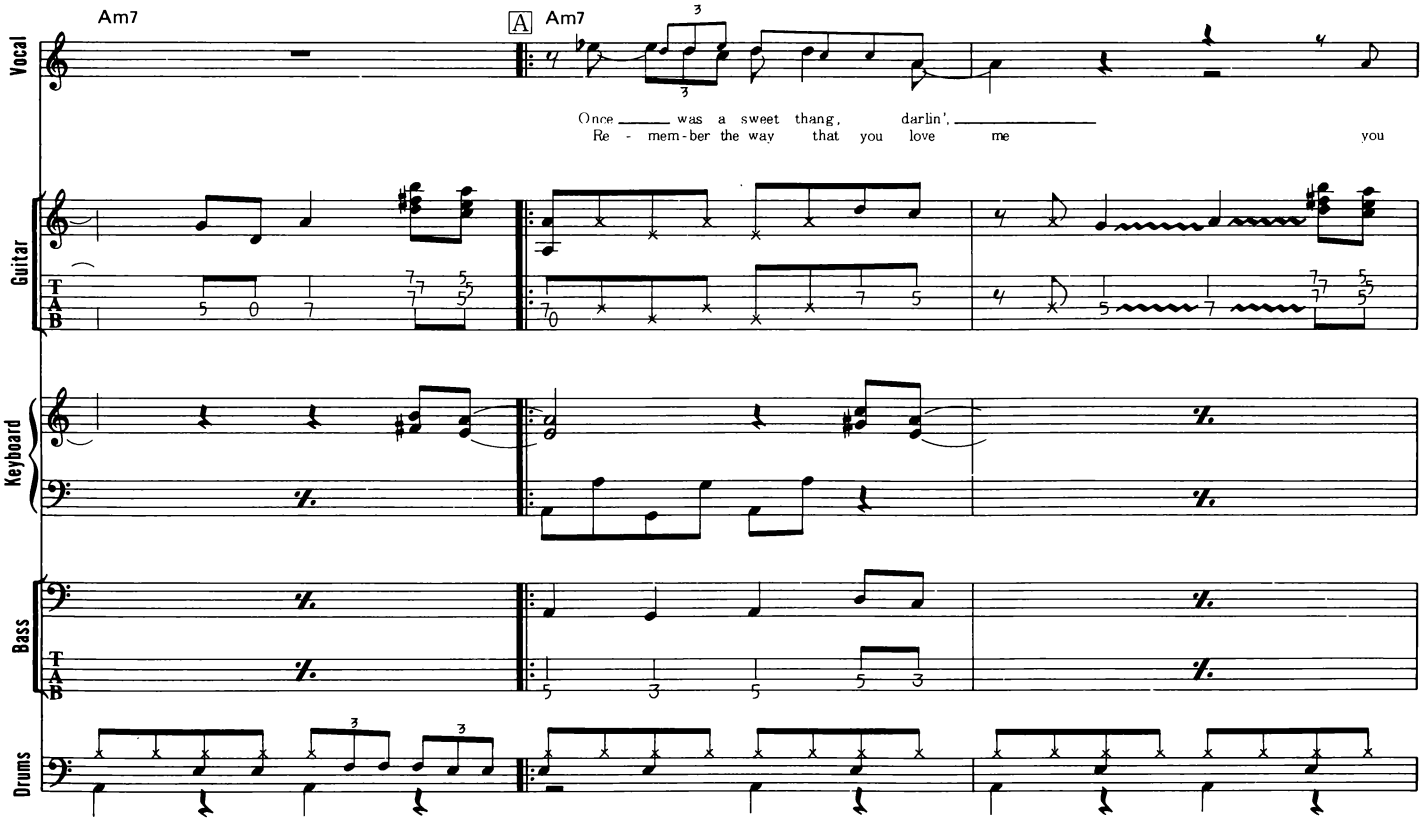
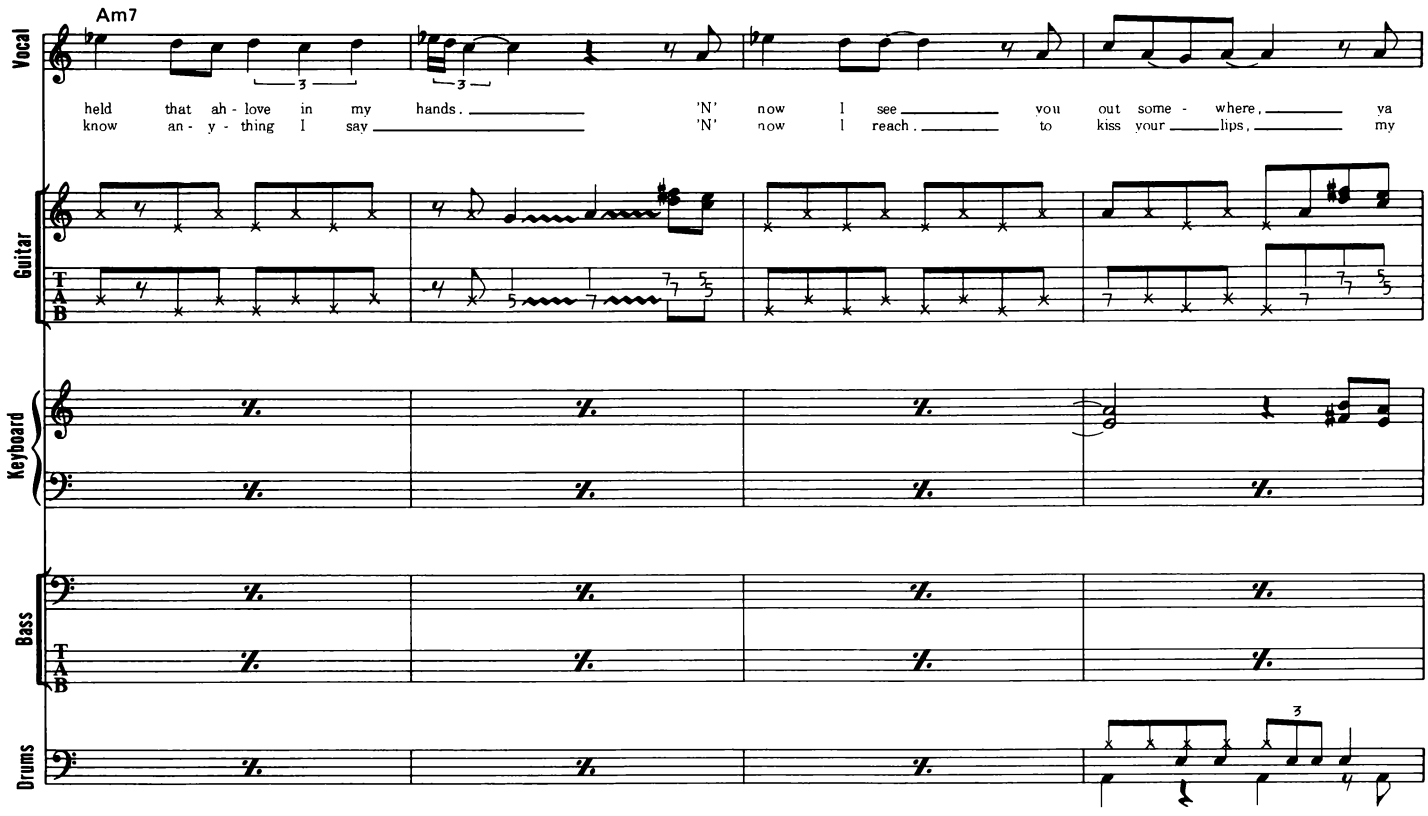
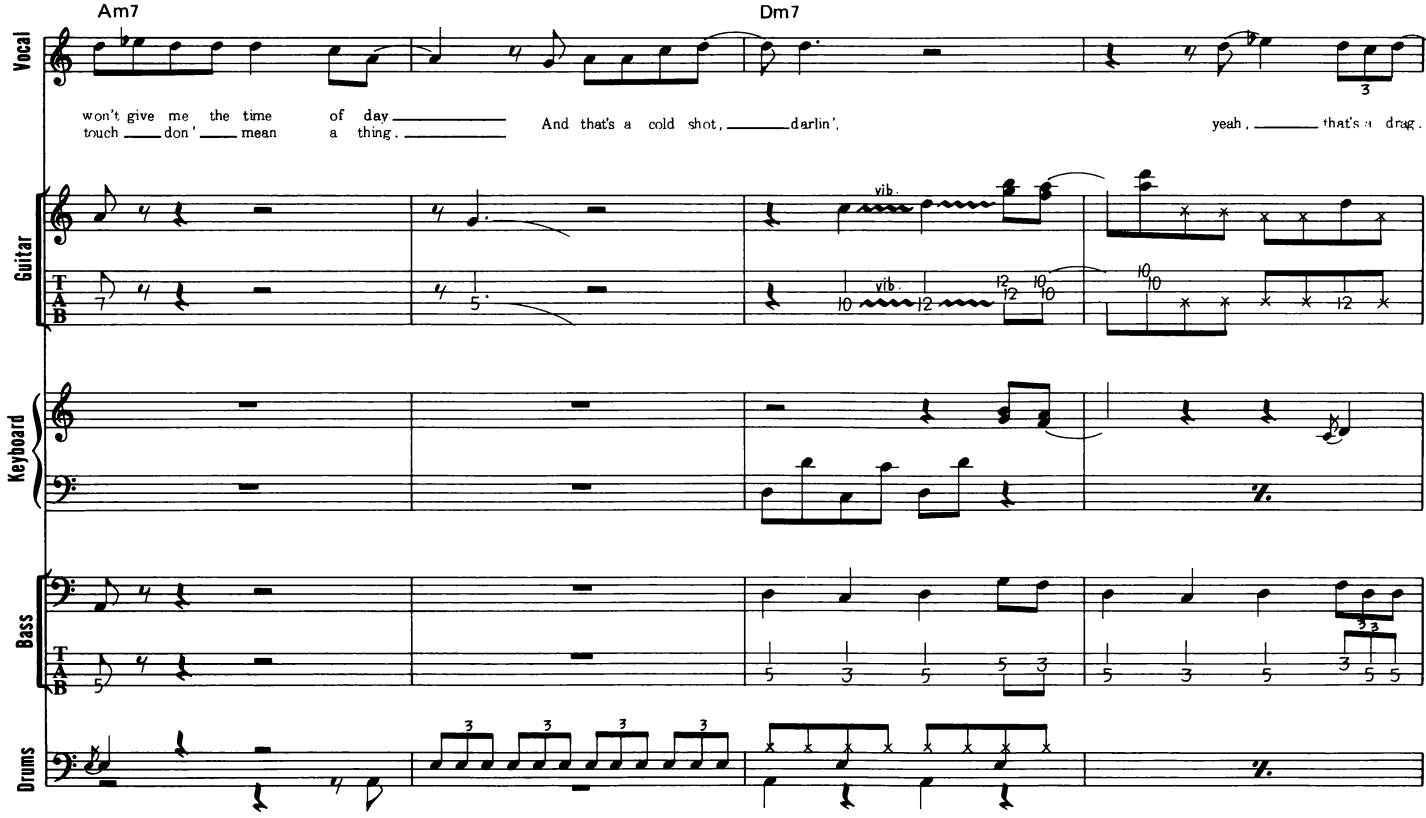

Am7
Vocal
Guitar
T
A
B
Keyboard
Bass
T
A
B
Drums

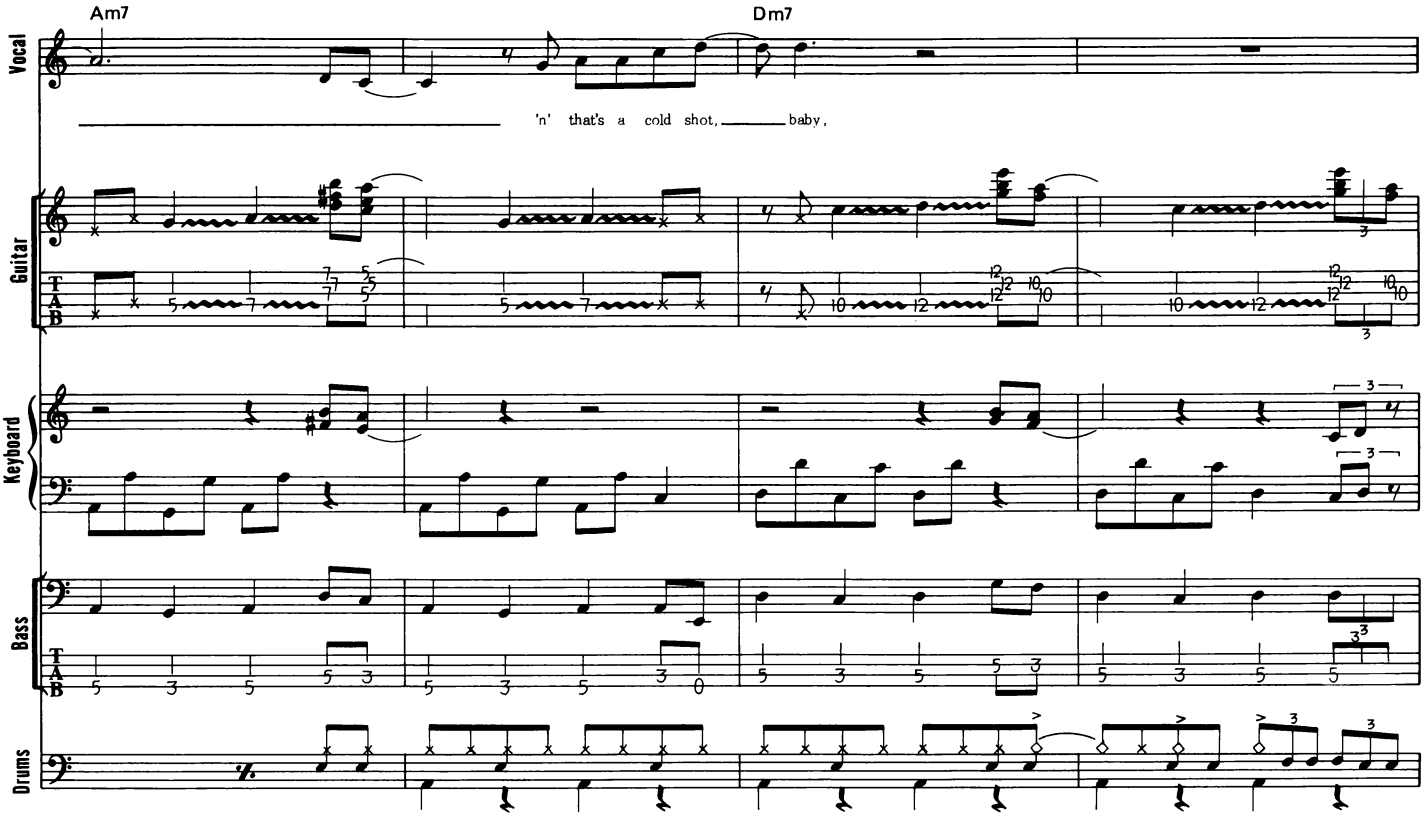



Am7
A
Am7
Vocal
Once was a sweet thang, darlin',
Re - mem-ber the way that you love me you
Guitar
T
A
B
Keyboard
Bass
T
A
B
Drums

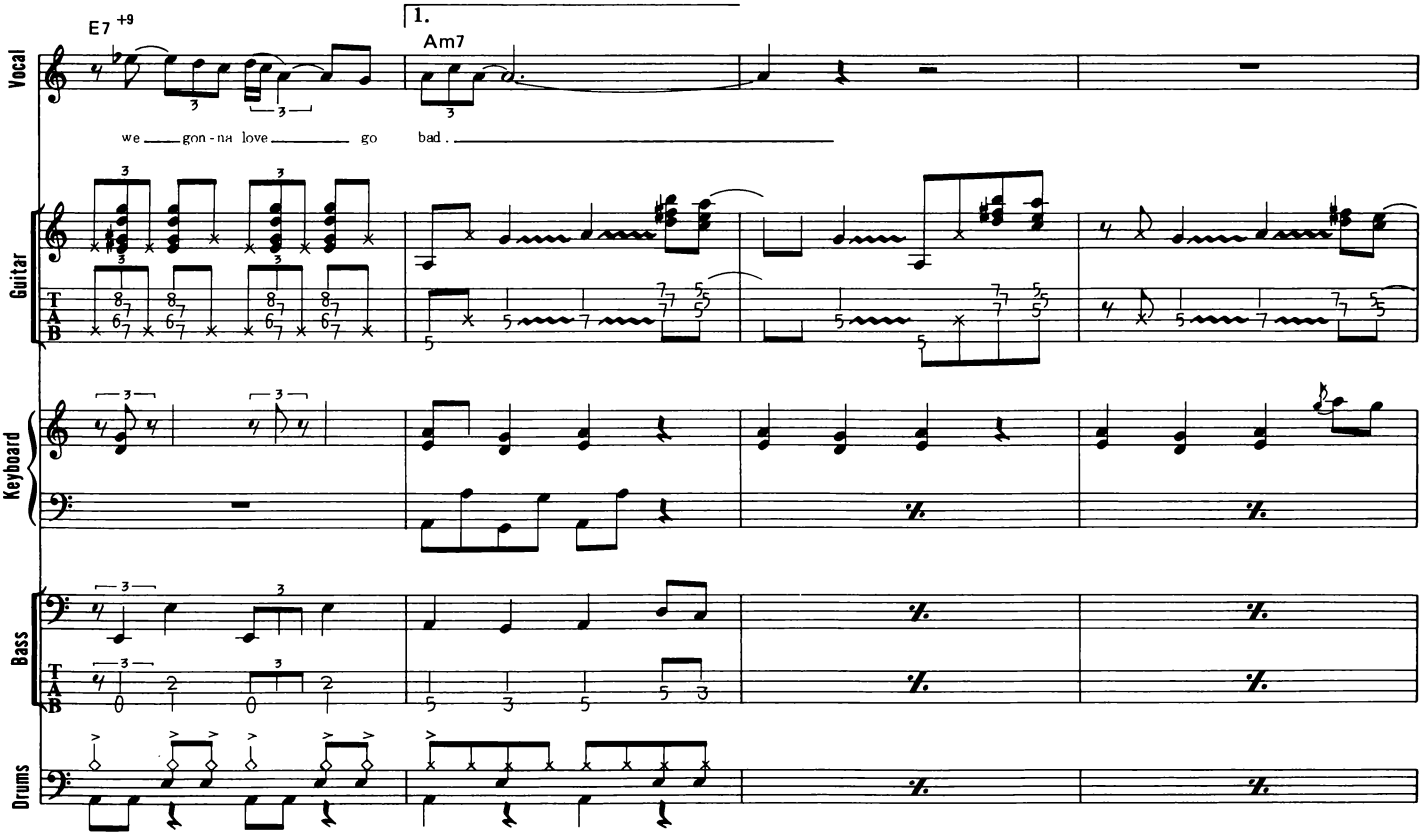

Am7
Vocal
held that ah - love in my hands. 'N' now I see you out some - where, ya
know an - y - thing I say 'N' now I reach. to kiss your lips, my
Guitar
T
A
B
Keyboard
Bass
T
A
B
Drums

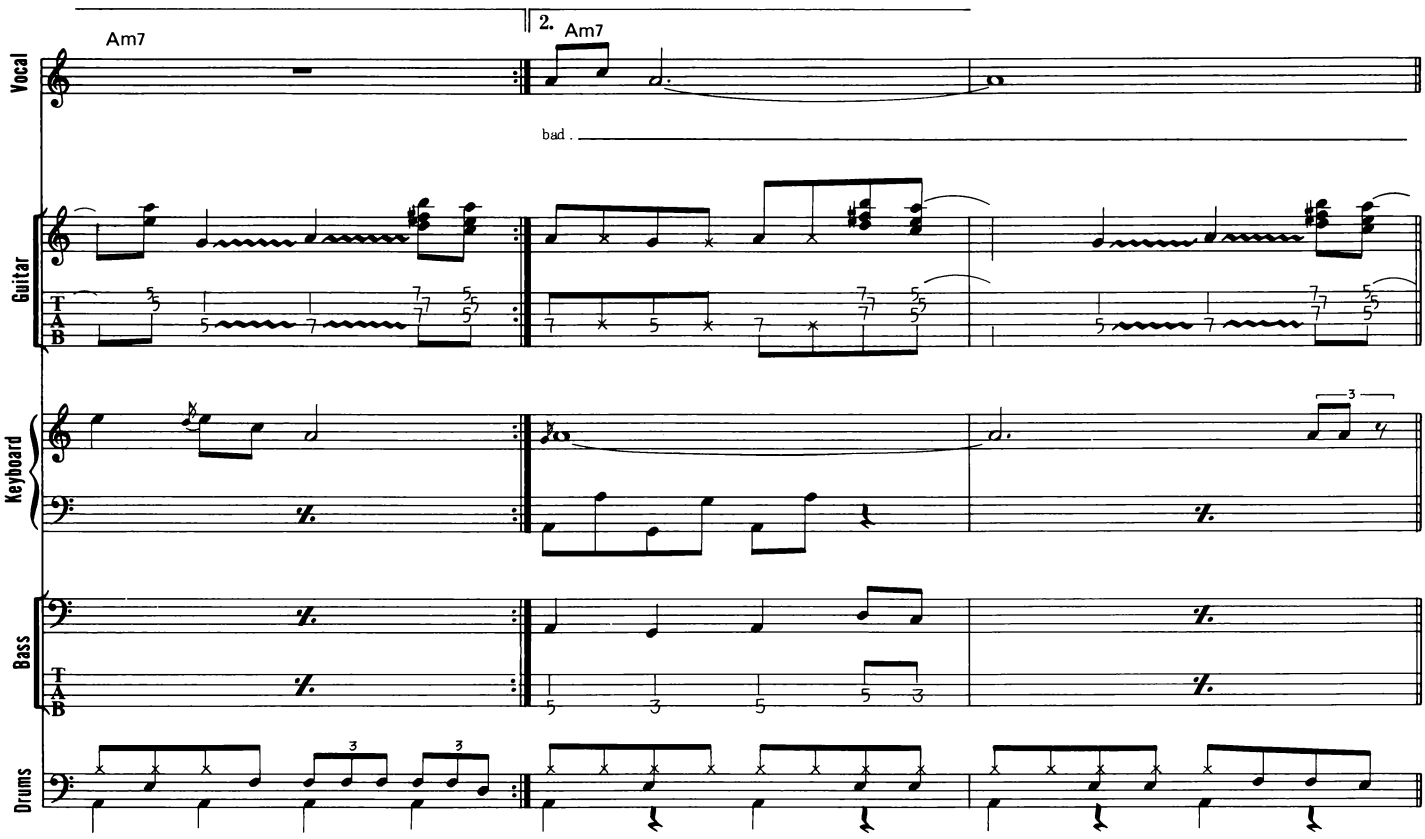



Am7
Dm7
Vocal
won't give me the time of day
touch don' mean a thing.
And that's a cold shot, darlin',
yeah, that's a drag.
vib.
Guitar
T
A
B
Keyboard
Bass
T
A
B
Drums

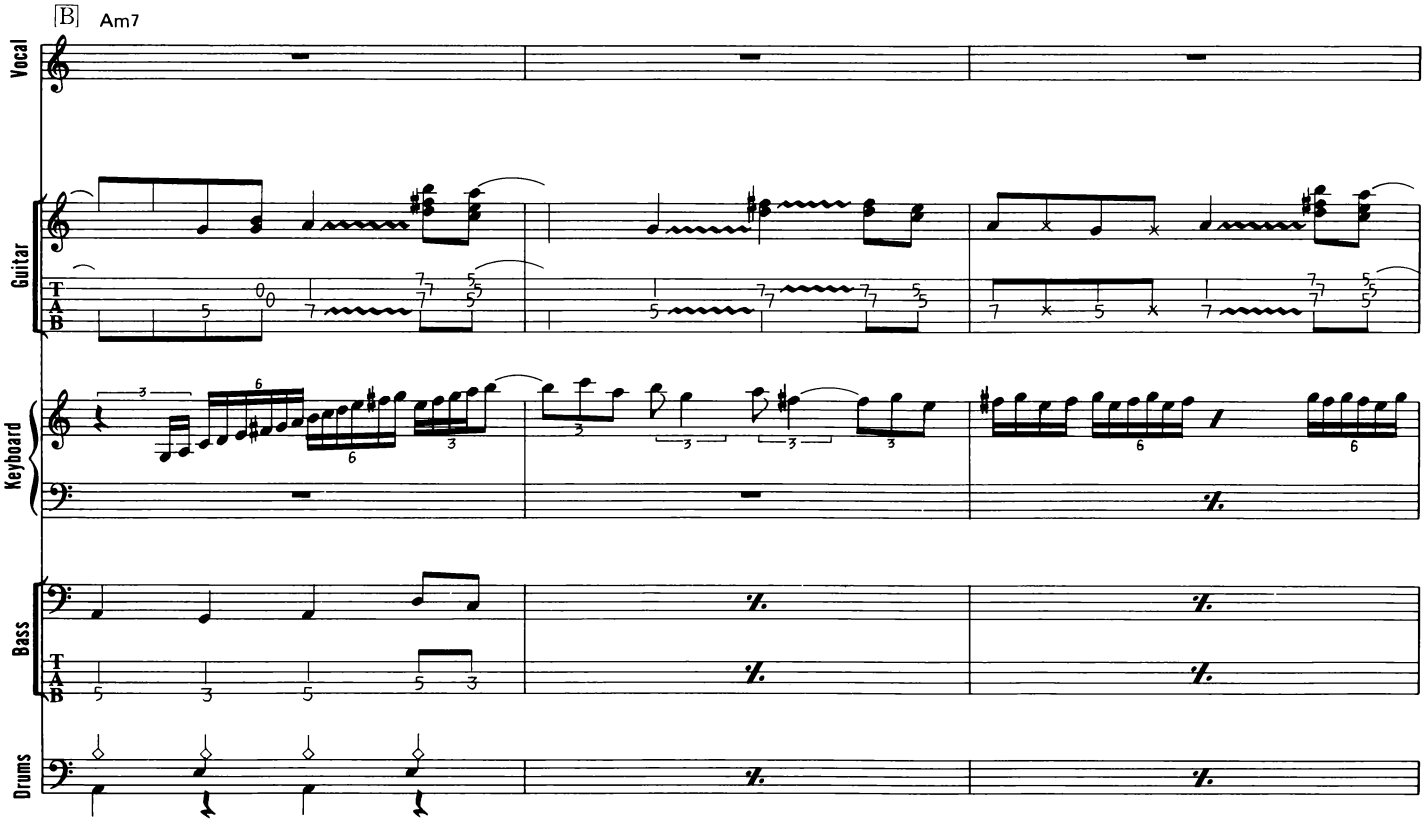

Am7
Dm7
Vocal
'n' that's a cold shot, baby,
Guitar
T
A
B
Keyboard
Bass
Drums

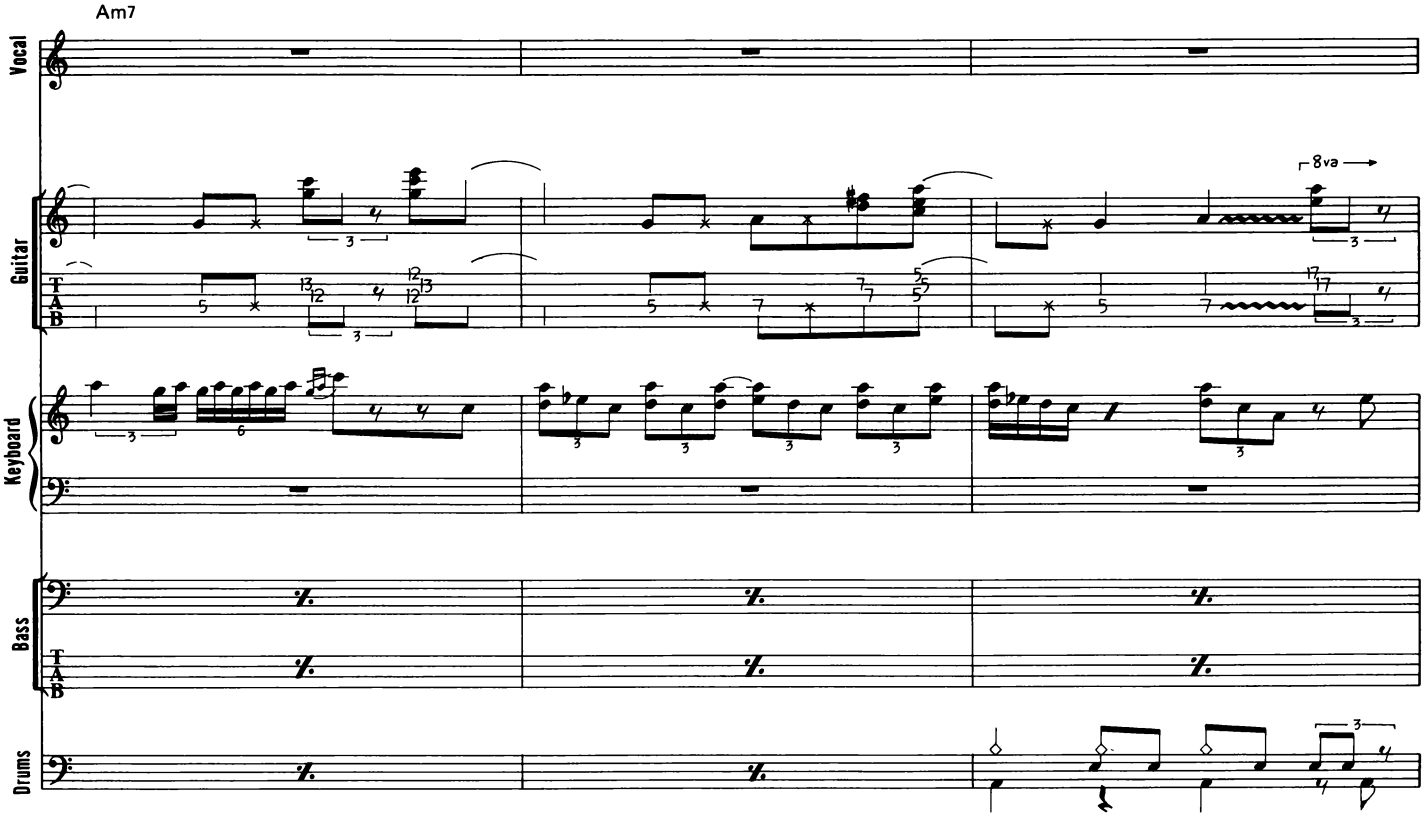



E7 +9
1.
Am7
Vocal
we gon-na love go bad.
Guitar
T
A
B
Keyboard
Bass
Drums

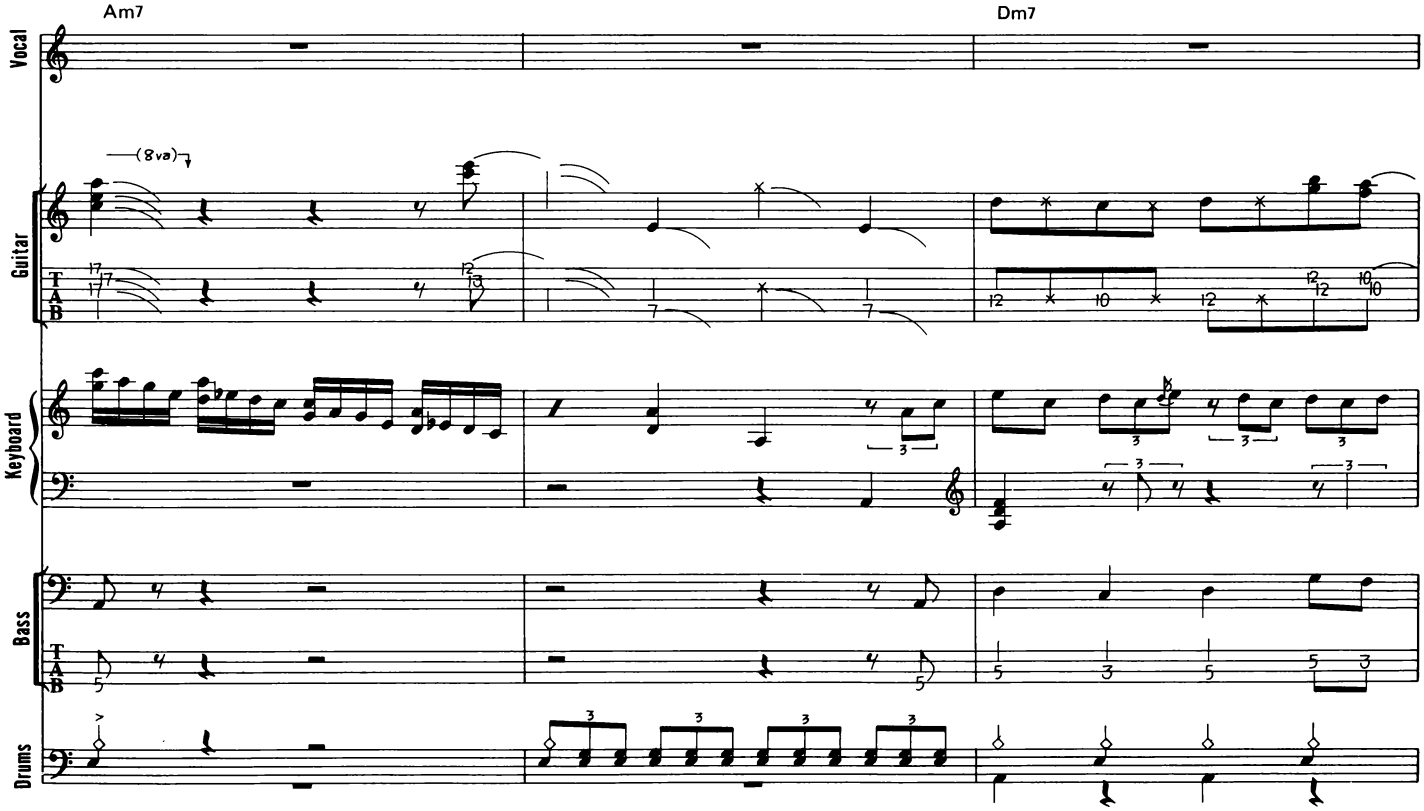

Am7
2.
Am7
bad .
Vocal
Guitar
Keyboard
Bass
Drums

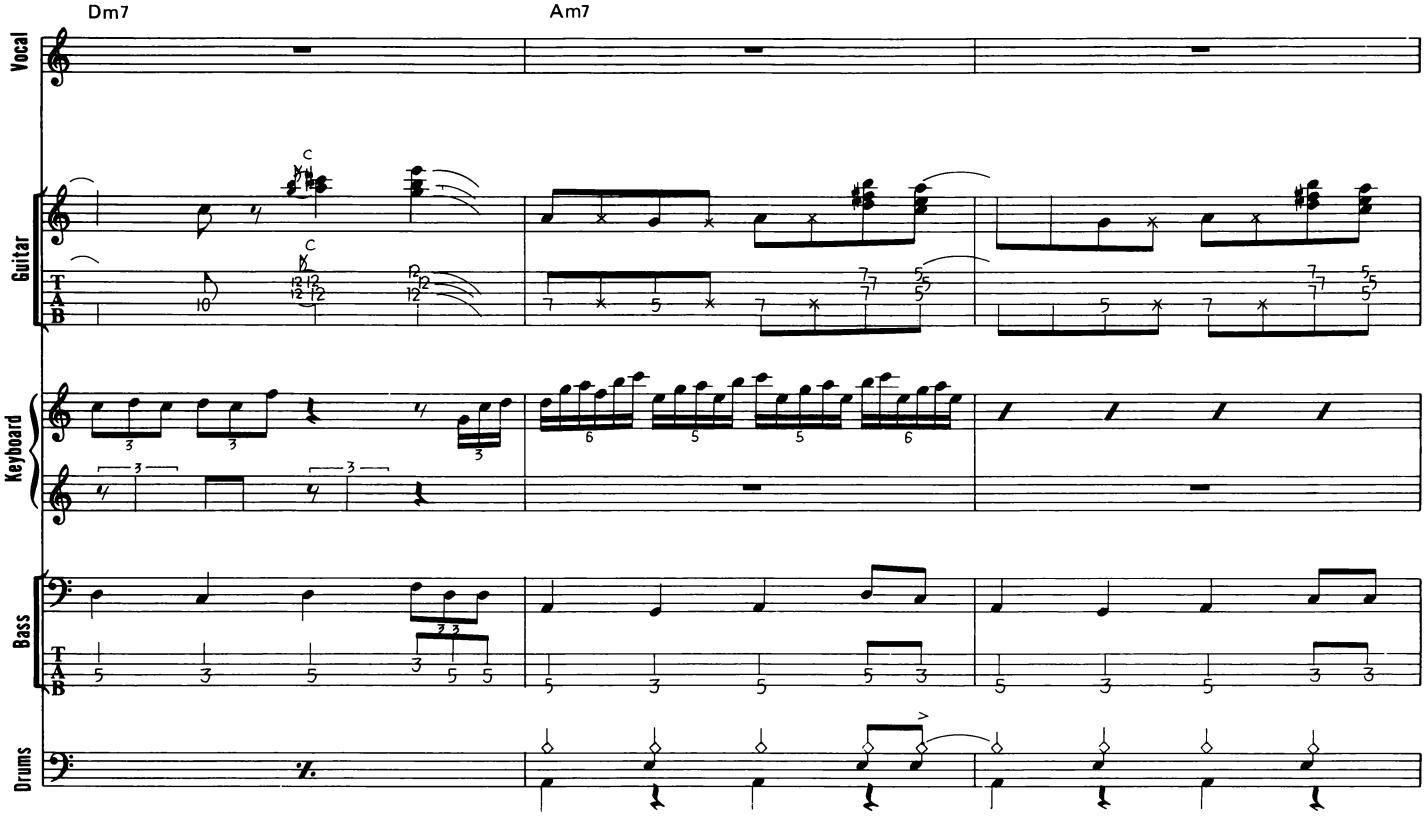



B
Am7
Vocal
Guitar
Keyboard
Bass
Drums

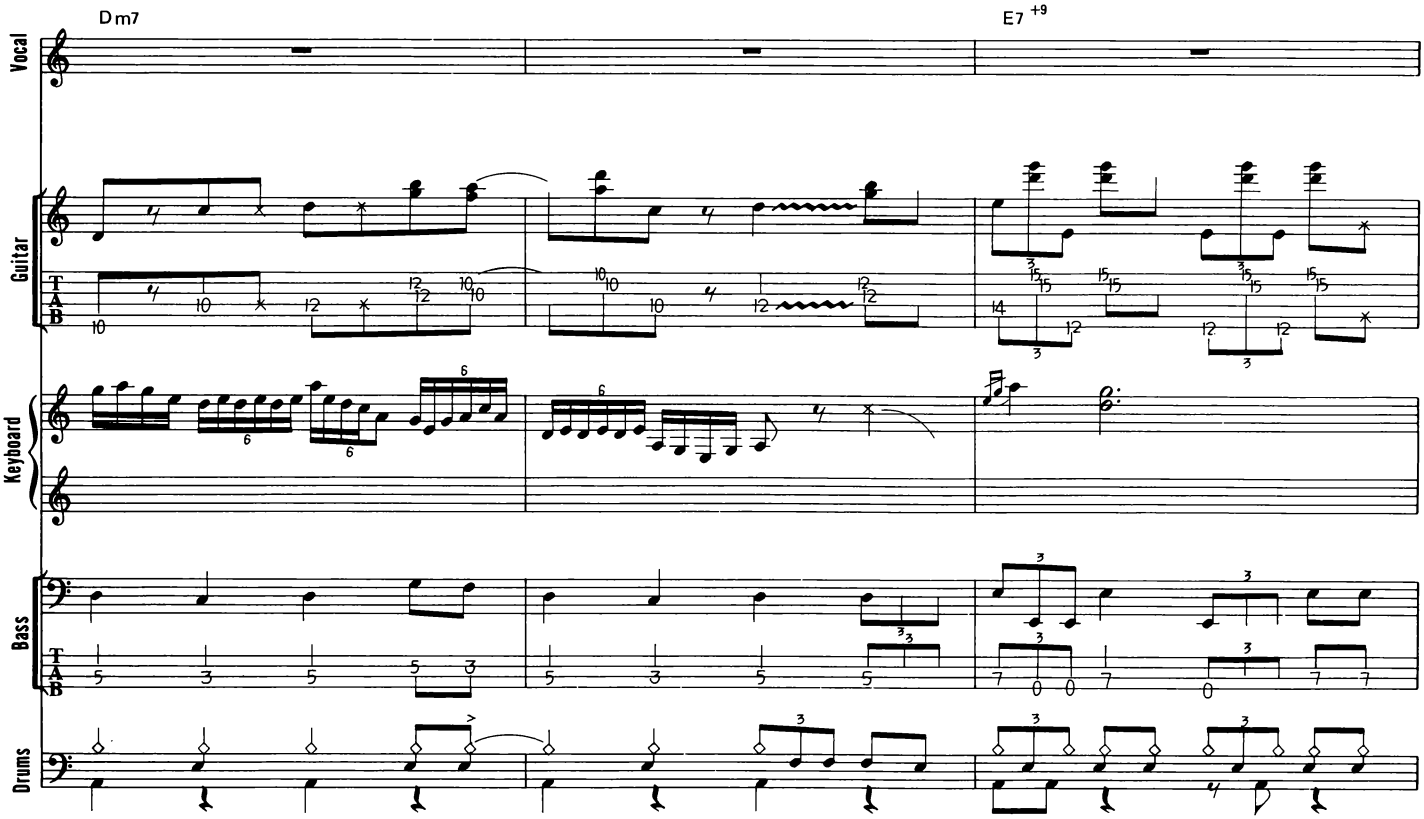

Am7
Vocal
Guitar
T
A
B
8va
Keyboard
Bass
Drums

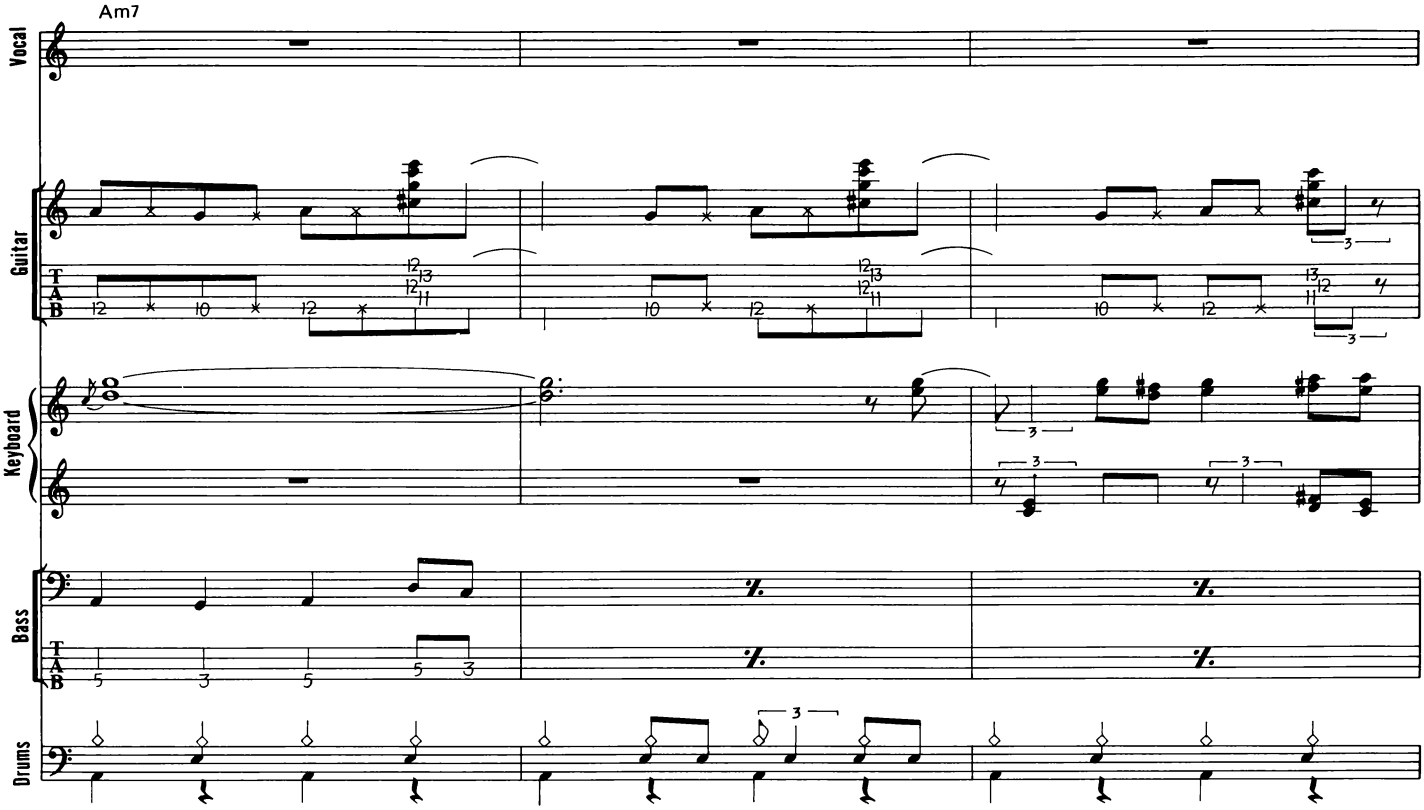



Am7
Dm7
Vocal
(8va)
Guitar
T
A
B
Keyboard
Bass
Drums

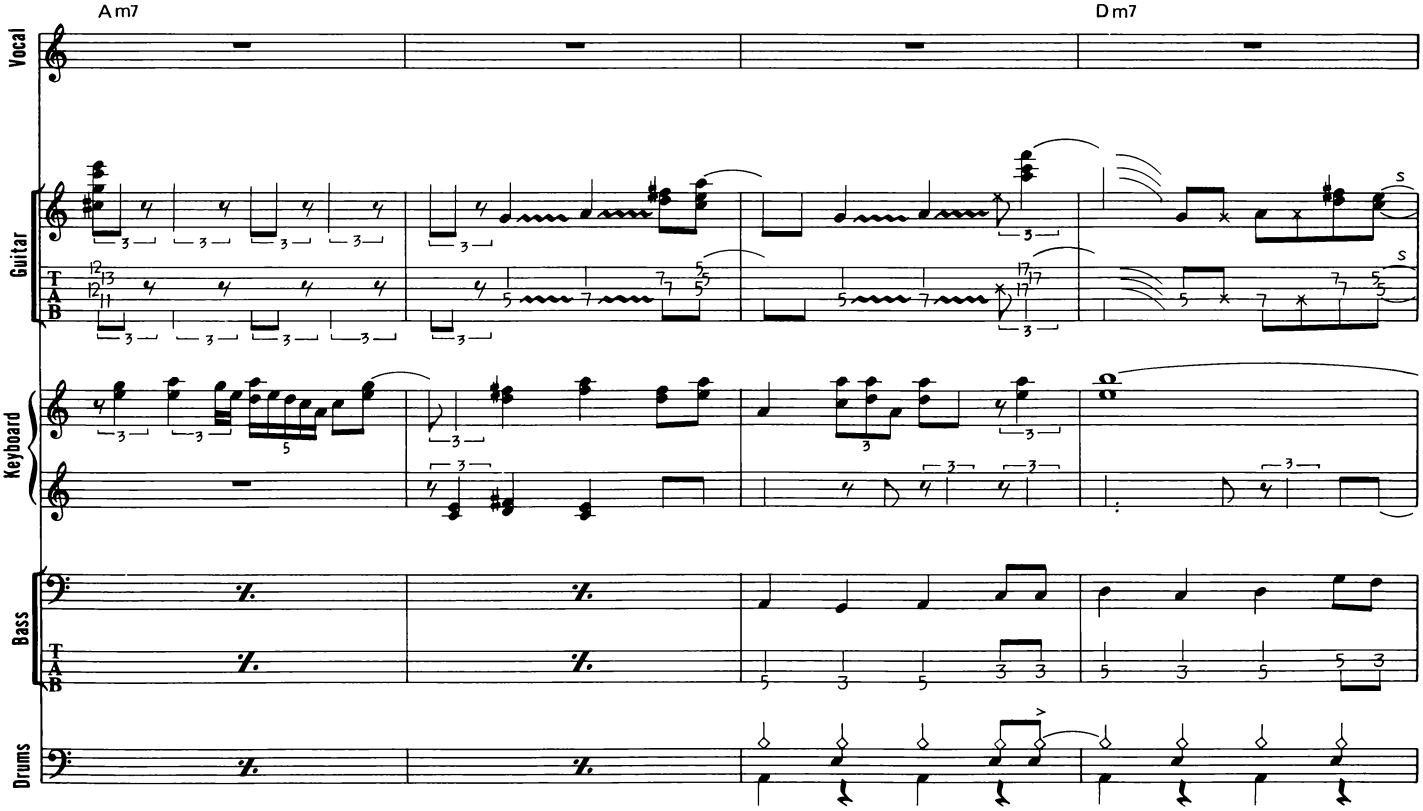

Dm7
Am7
Vocal
Guitar
T
A
B
Keyboard
Bass
Drums

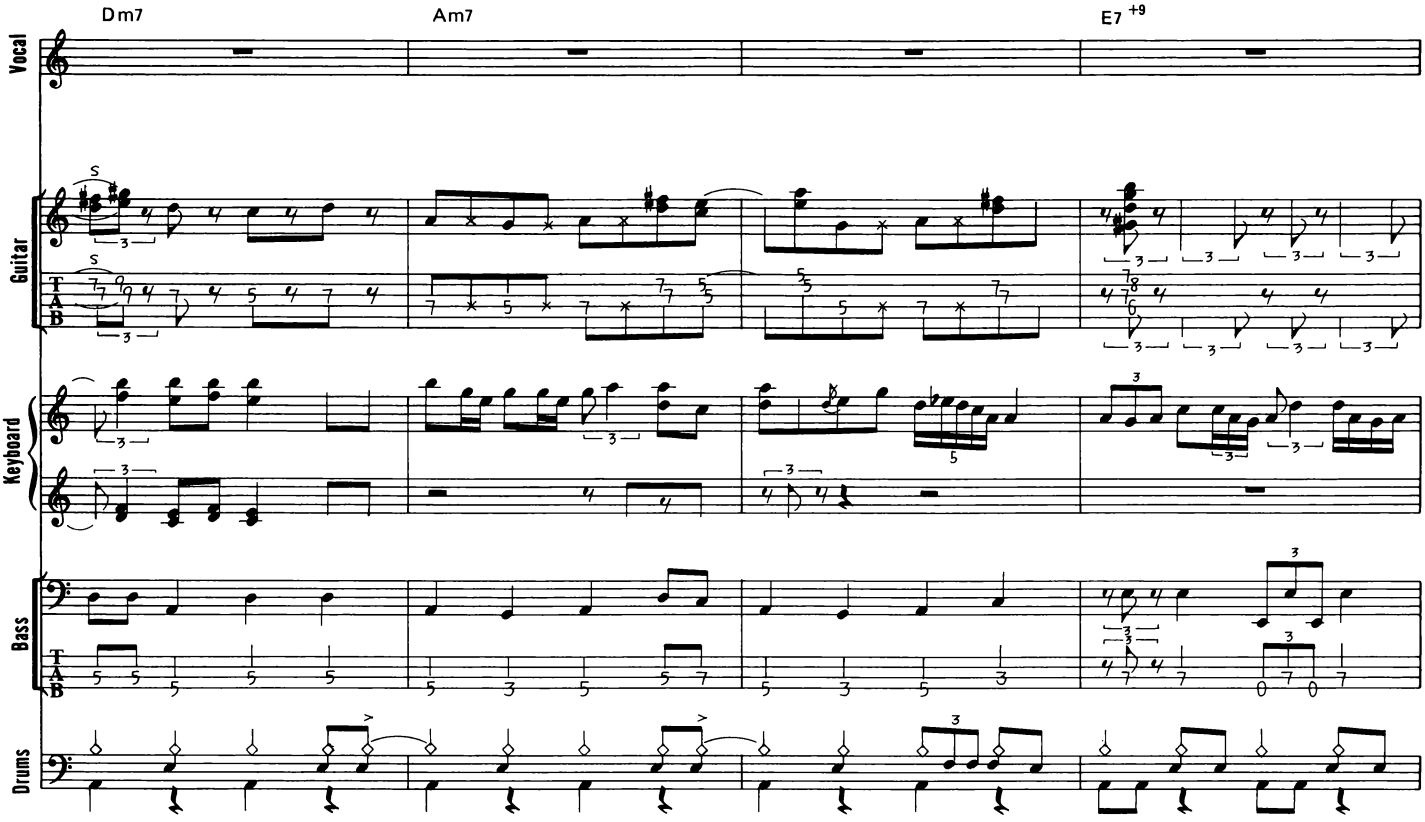



Dm7
E7 +9
Vocal
Guitar
T
A
B
Keyboard
Bass
Drums

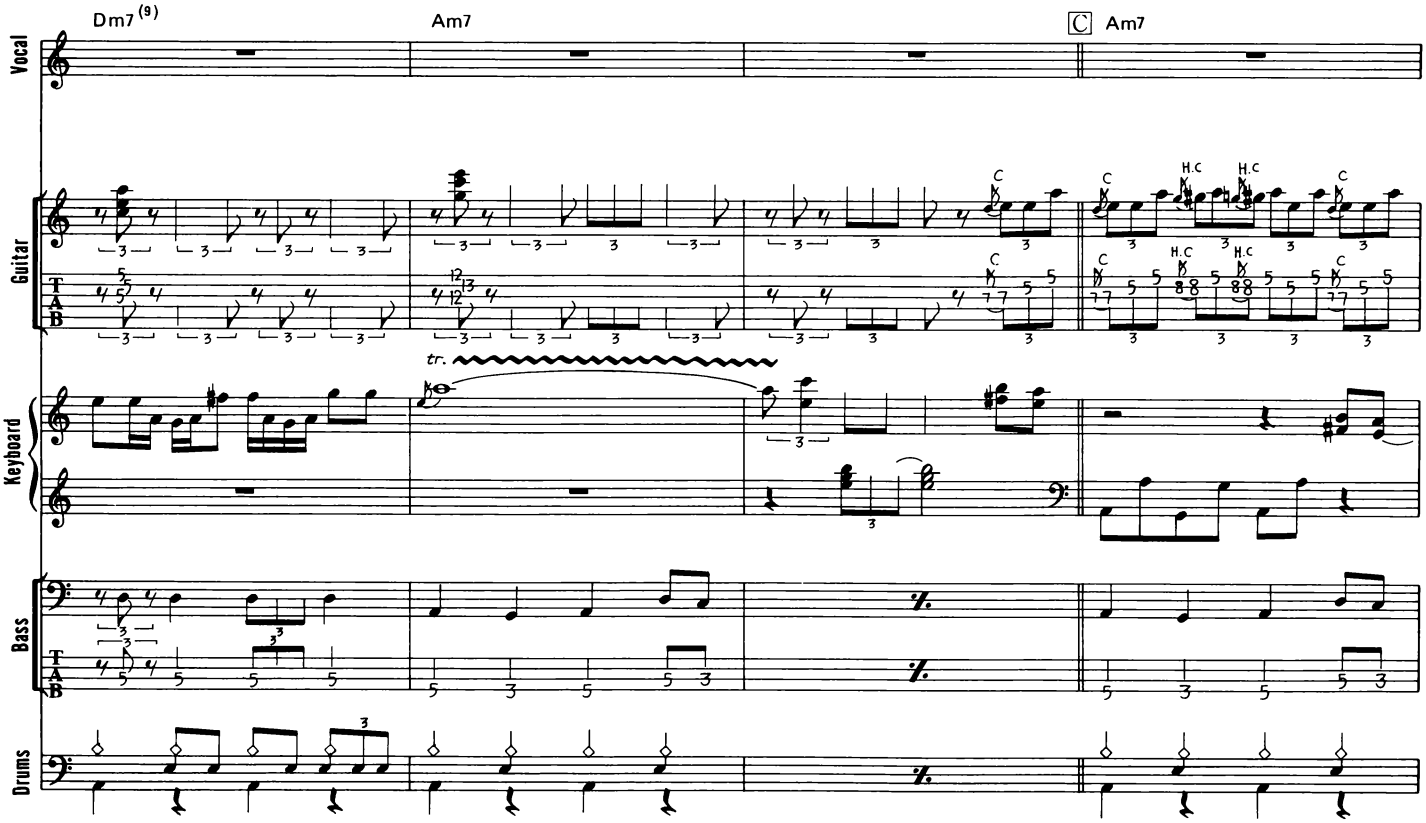

Am7
Vocal
Guitar
T
A
B
Keyboard
Bass
Drums

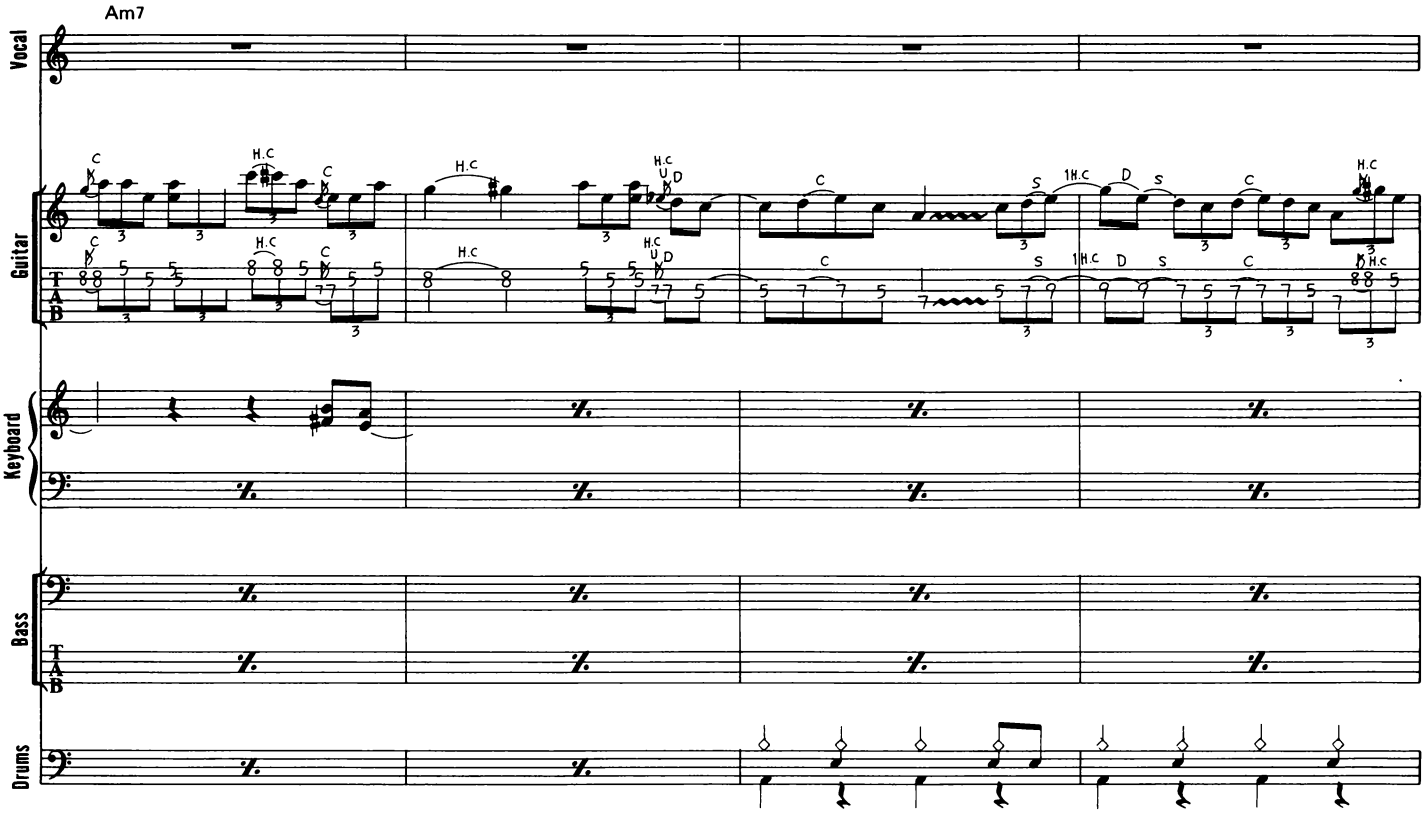



Am7
Dm7
Vocal
Guitar
T
A
B
Keyboard
Bass
Drums

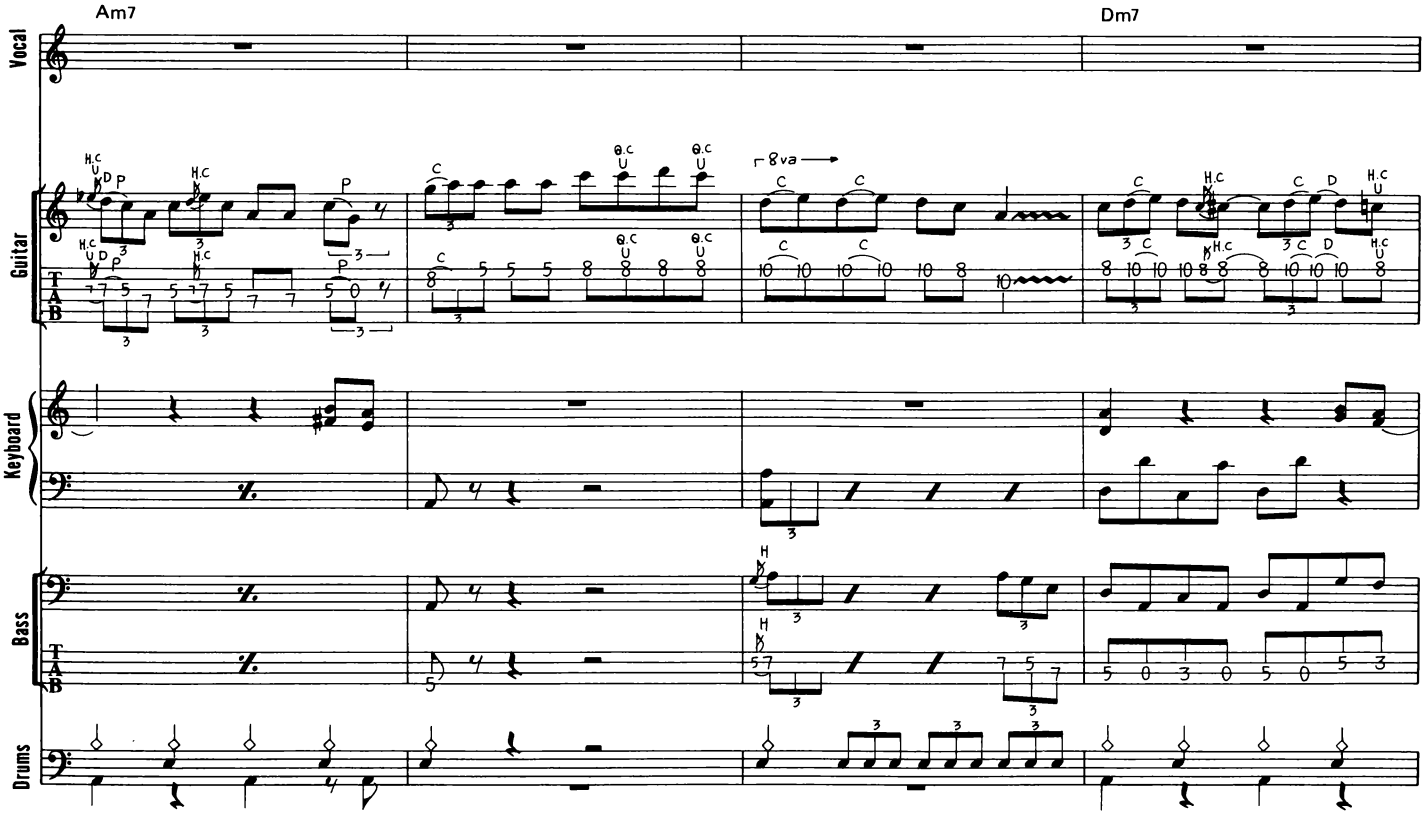

Dm7
Am7
E7 +9
Vocal
Guitar
Keyboard
Bass
Drums

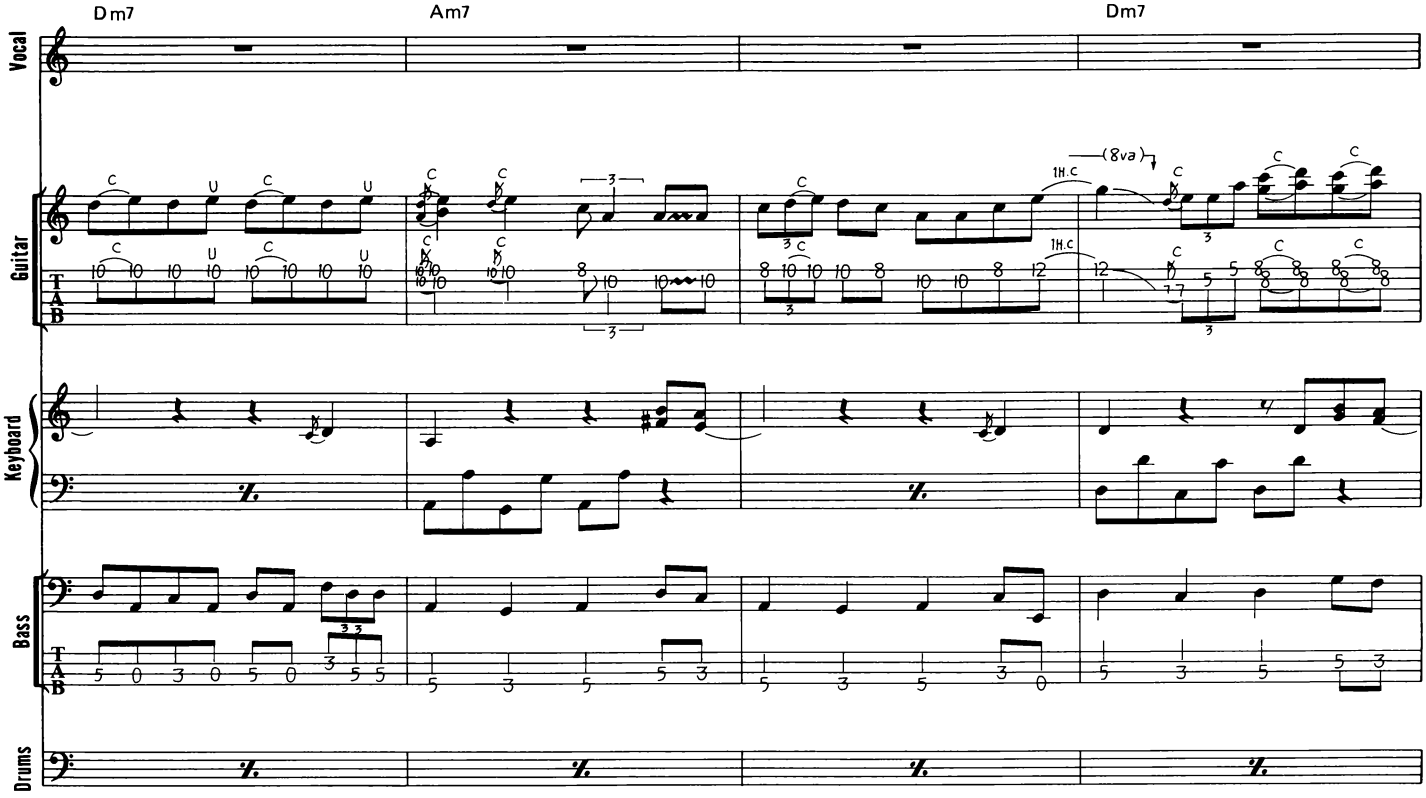



Dm7 (9)
Am7
C Am7
Vocal
Guitar
Keyboard
Bass
Drums
tr.
H.C

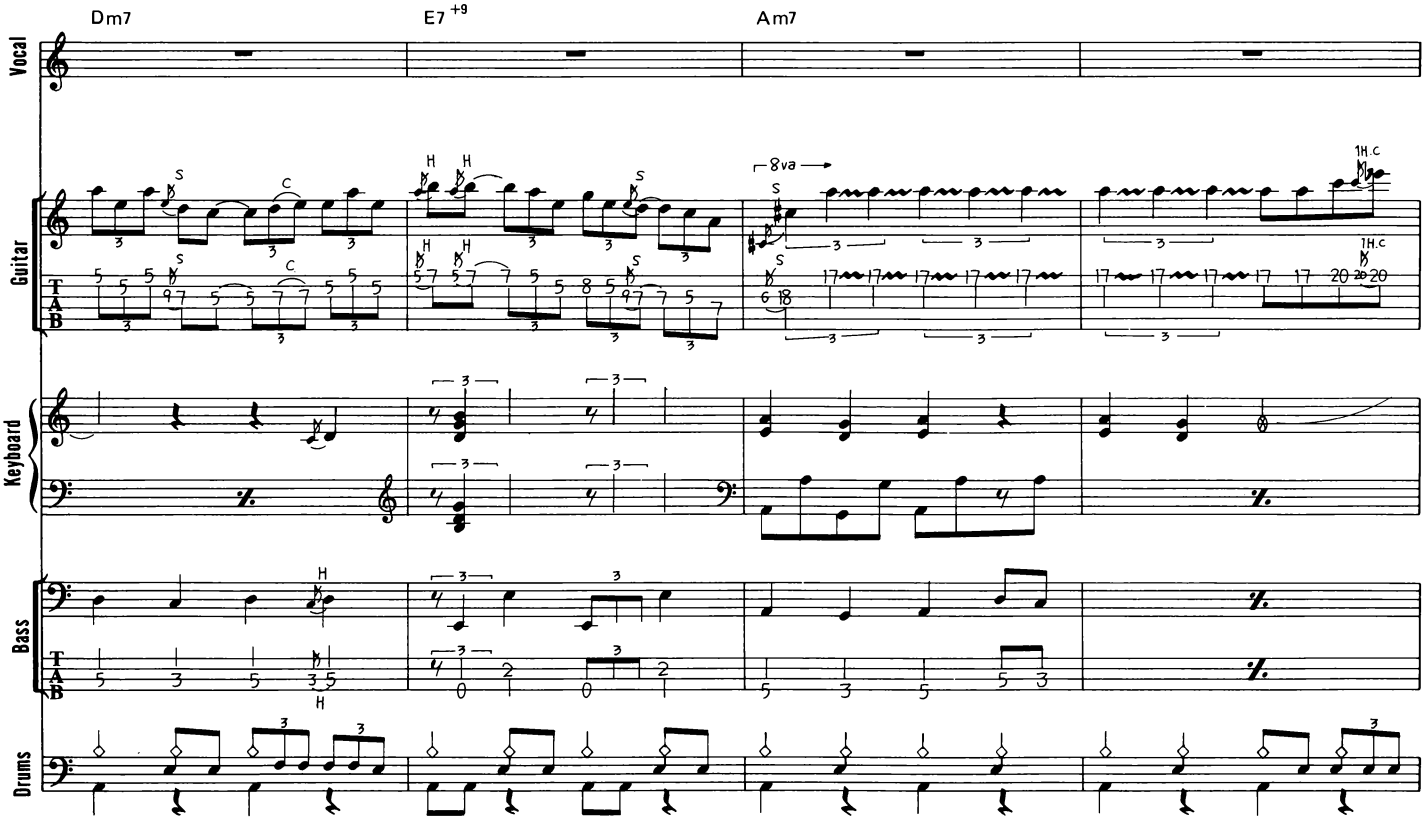

Am7
Vocal
Guitar
T
A
B
Keyboard
Bass
Drums

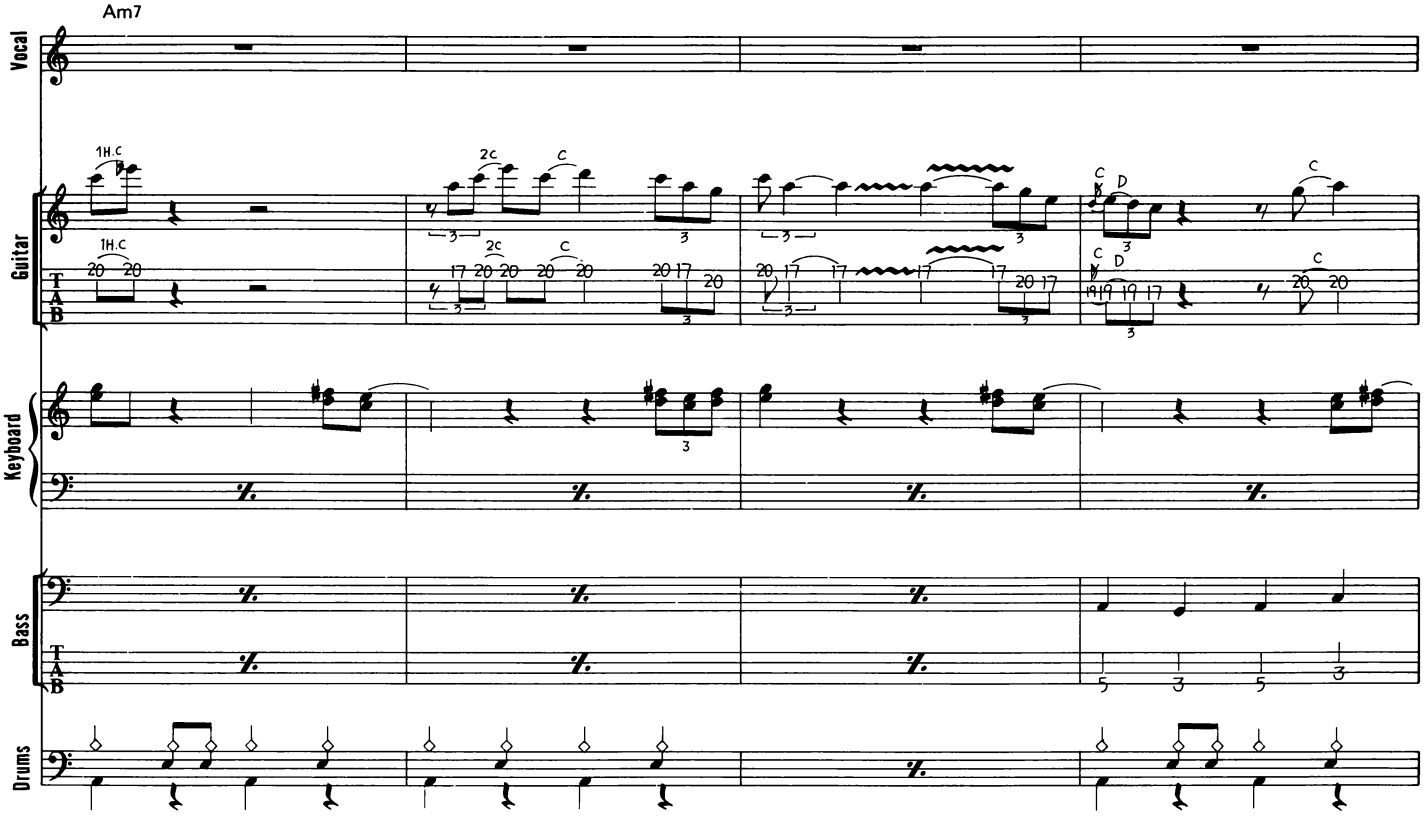



Am7
Dm7
8va
Vocal
Guitar
T
A
B
Keyboard
Bass
Drums

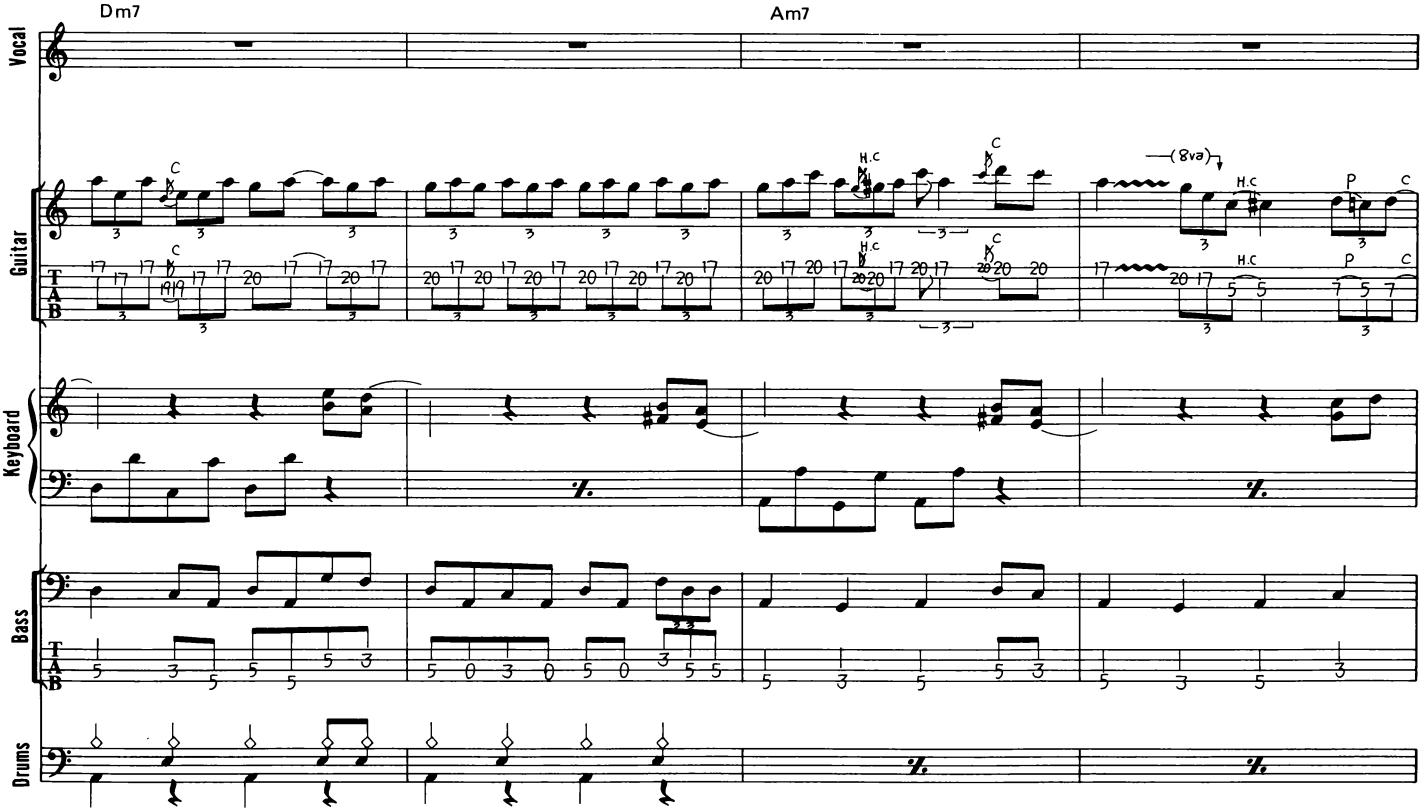

Dm7
Am7
Dm7
Vocal
Guitar
Keyboard
Bass
Drums
(8va)
1H.c

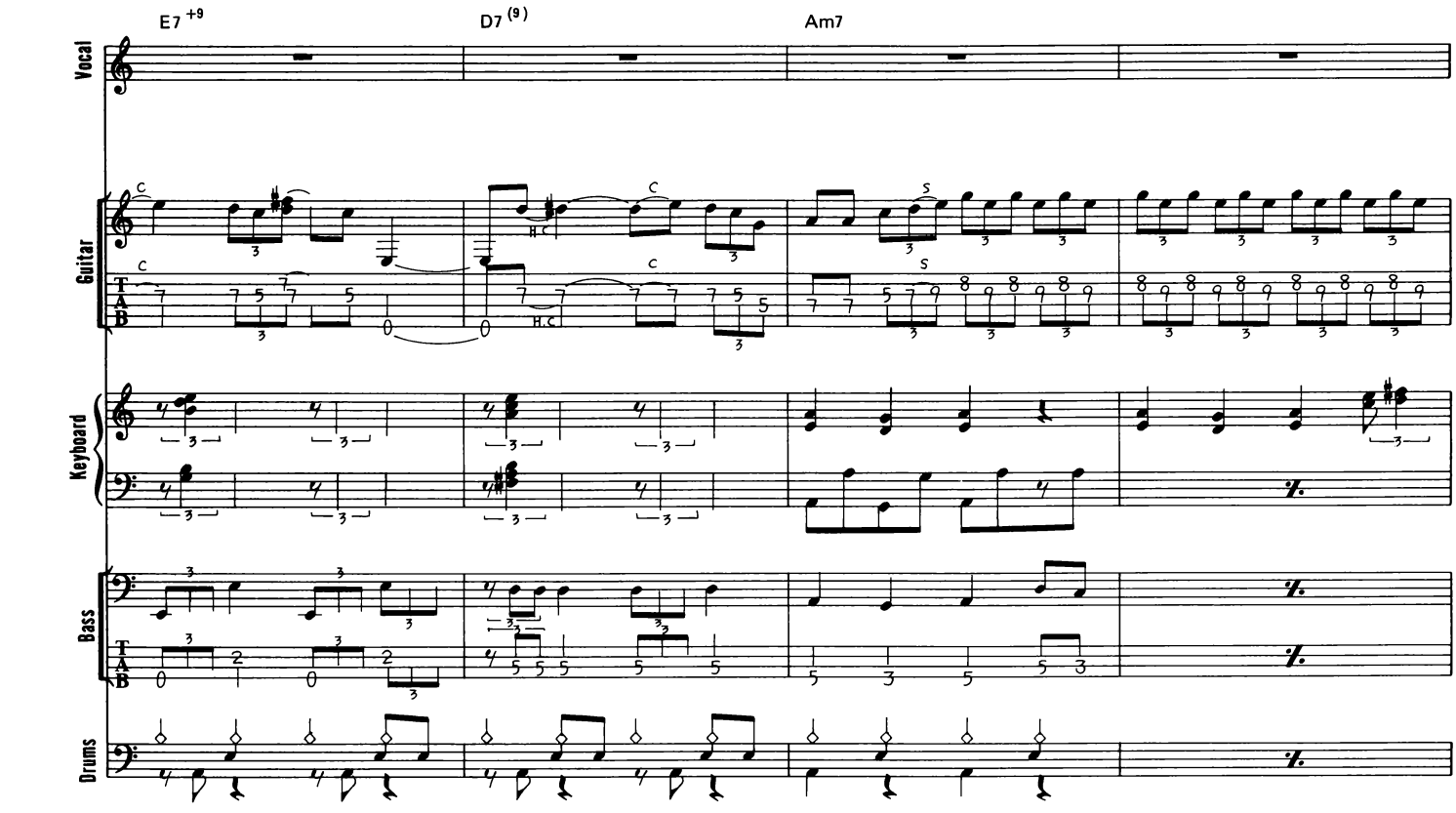



Dm7
E7 +9
Am7
Vocal
Guitar
Keyboard
Bass
Drums
8va
1H.c

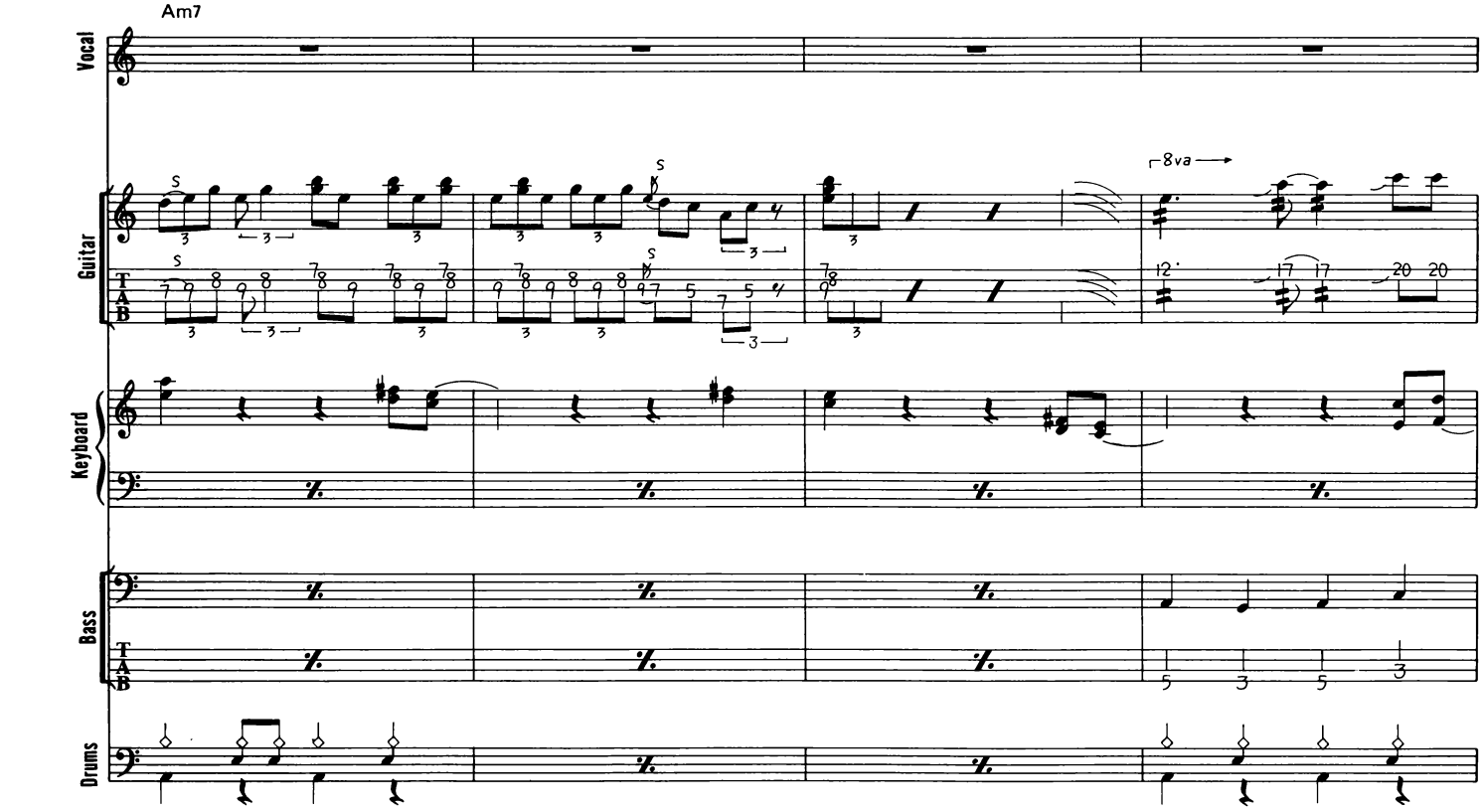

Am7
Vocal
Guitar
T
A
B
1H.C
2C
C
D
Keyboard
Bass
Drums

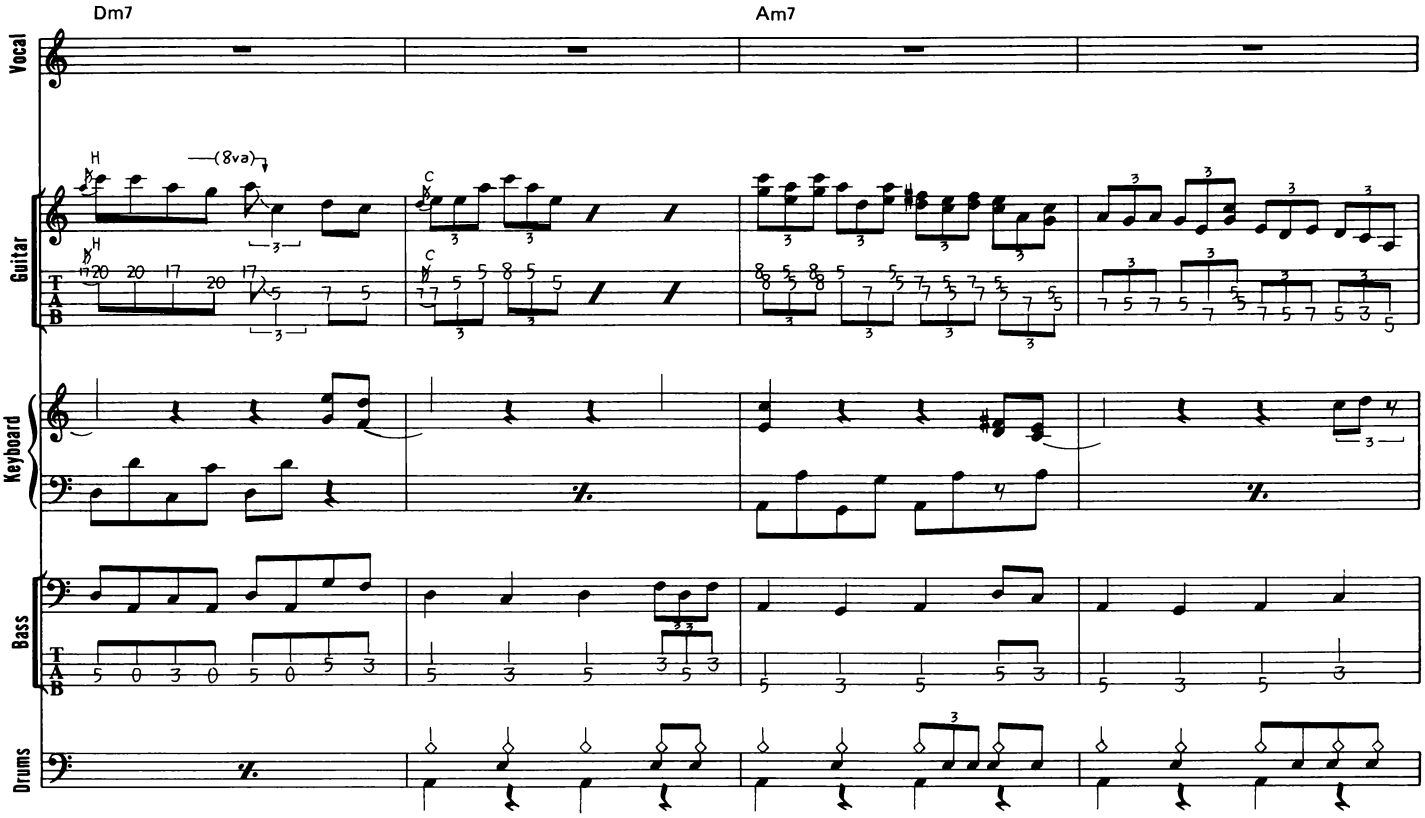



Dm7
Am7
Vocal
Guitar
T
A
B
C
H.C
(8va)
P
Keyboard
Bass
Drums

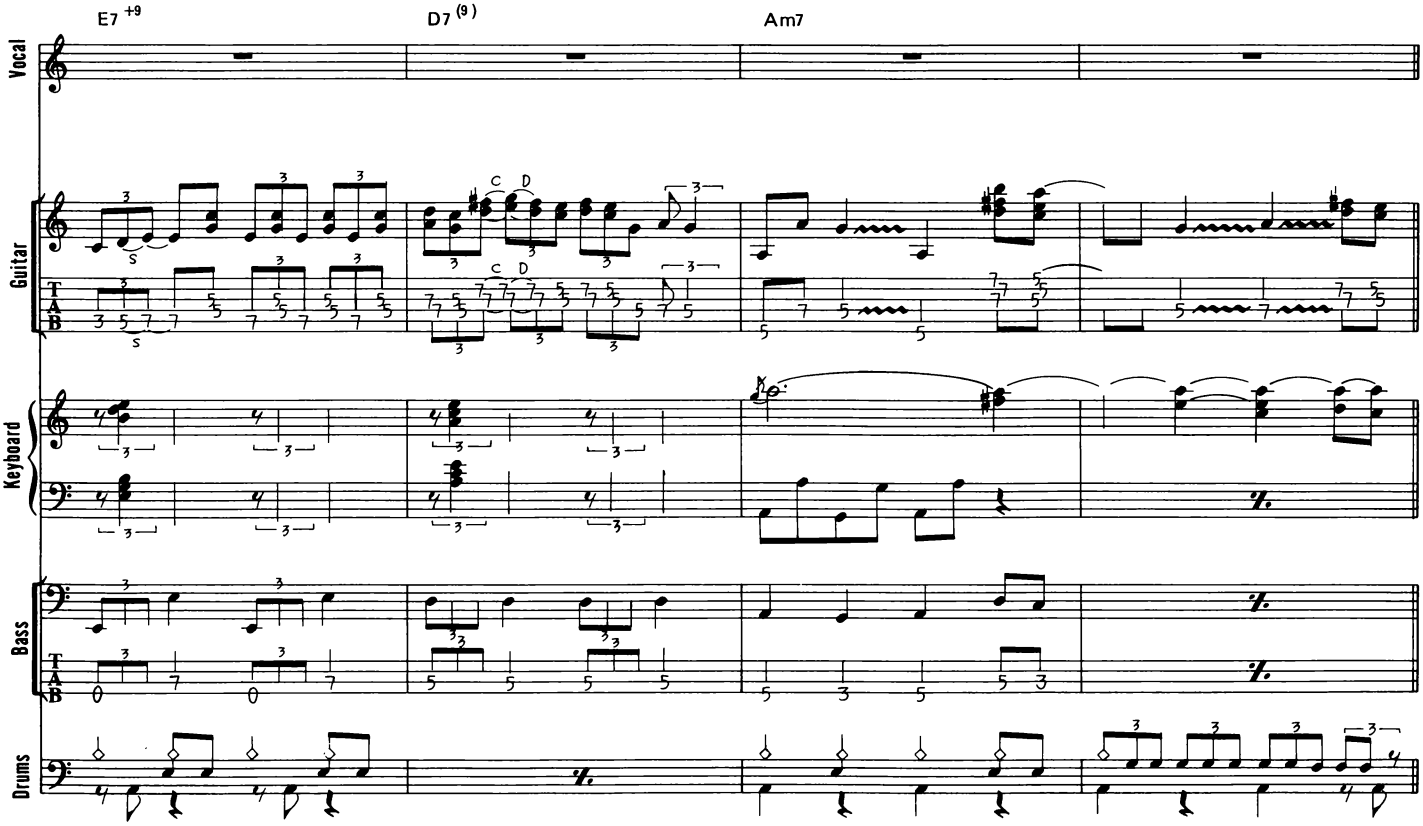

E7 +9
D7 (9)
Am7
Vocal
Guitar
Keyboard
Bass
Drums
T
A
B

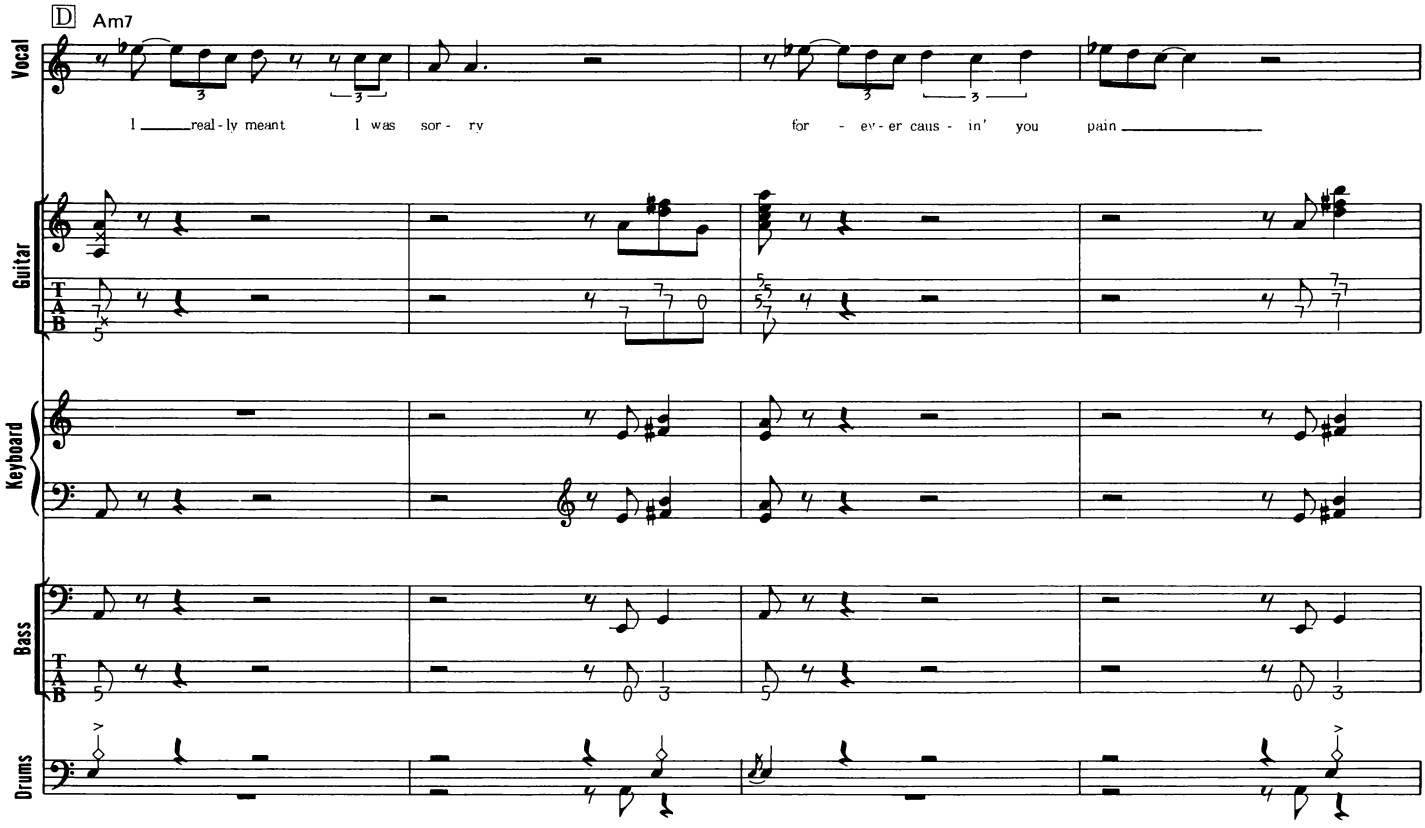



Am7
Vocal
Guitar
Keyboard
Bass
Drums
8va
T
A
B

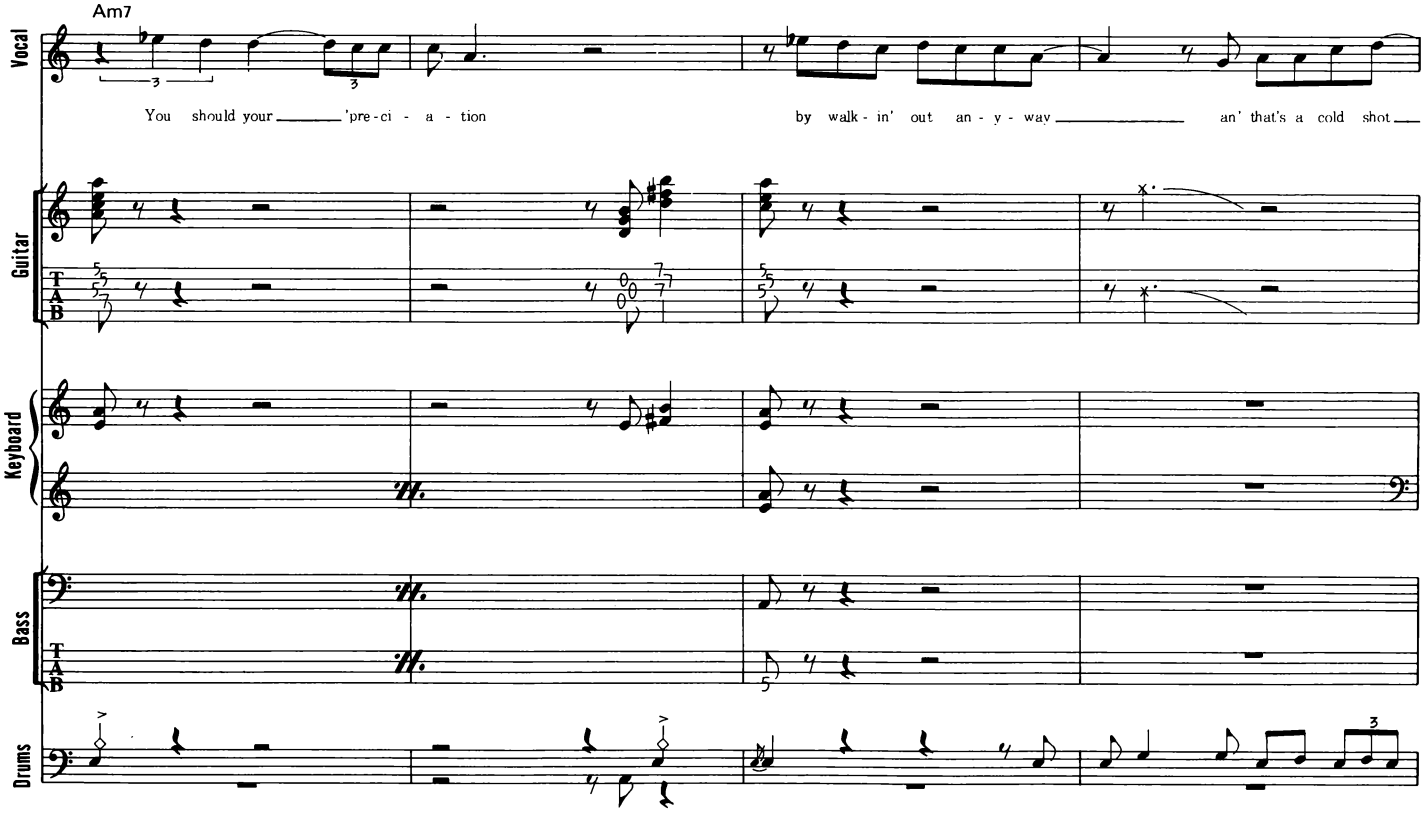

Dm7
Am7
Vocal
Guitar
Keyboard
Bass
Drums
(8va)

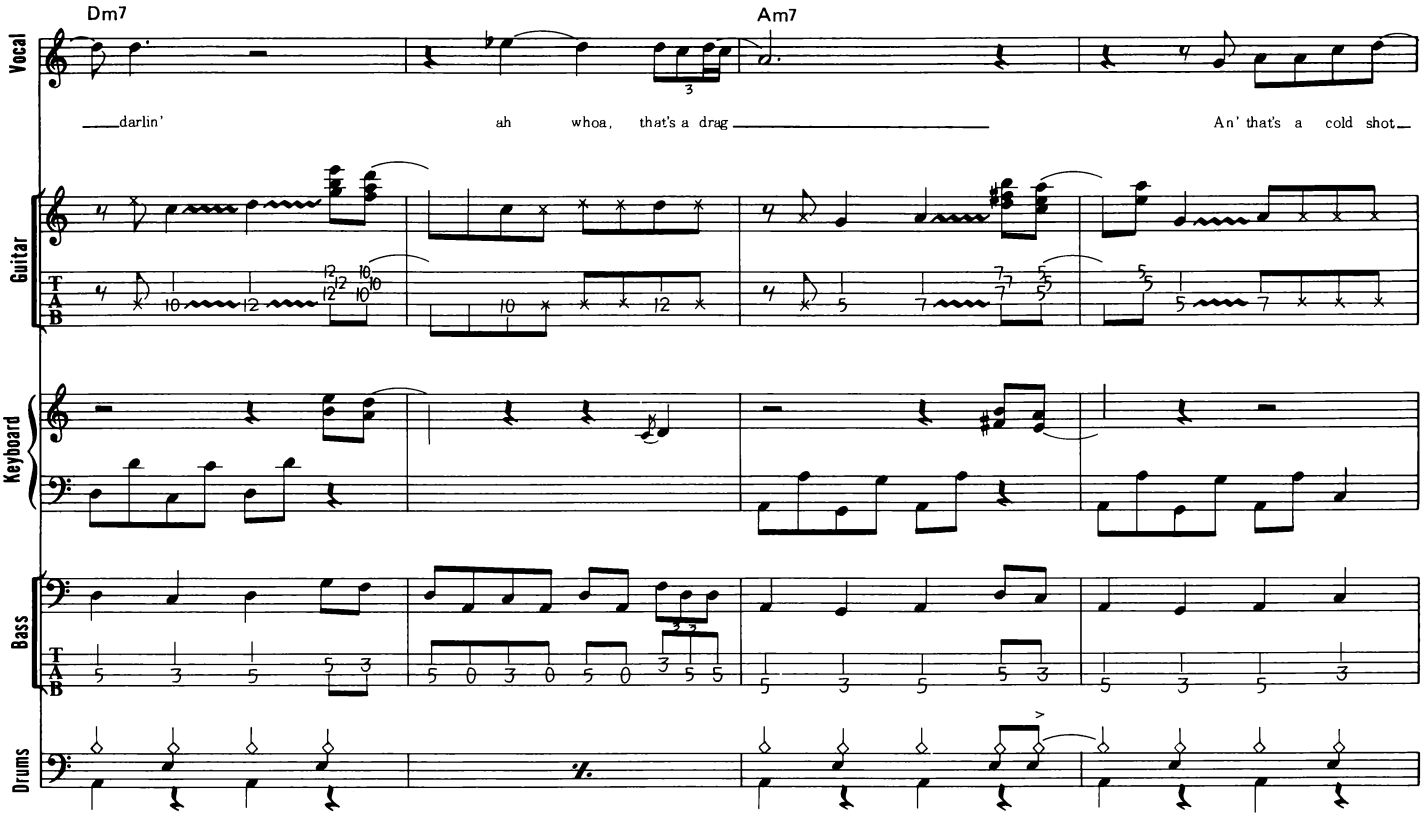



E7 +9
D7 (9)
Am7
Vocal
Guitar
Keyboard
Bass
Drums

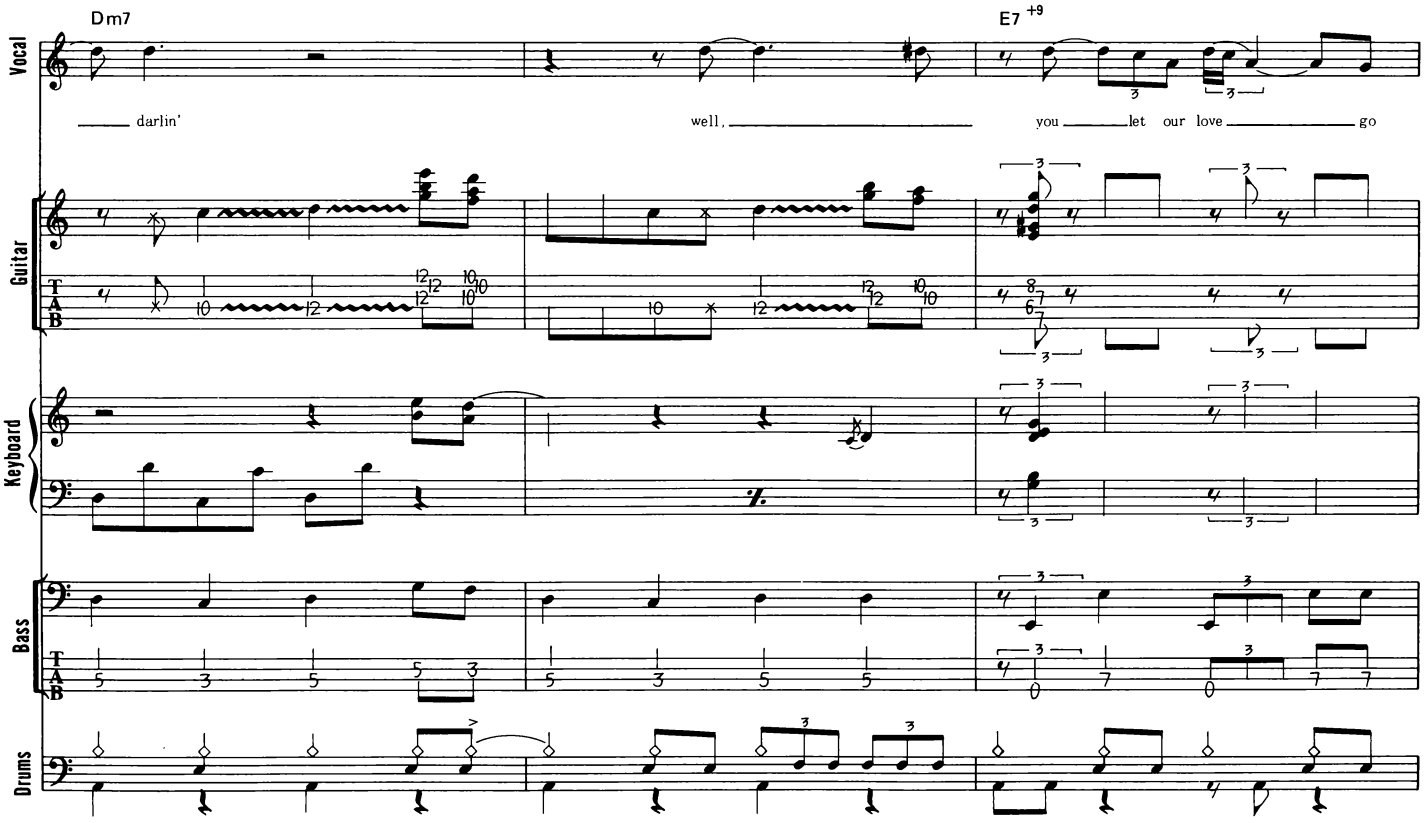

D
Am7
Vocal
I real-ly meant I was sor - ry for - ev-er caus - in' you pain
Guitar
T
A
B
Keyboard
Bass
Drums

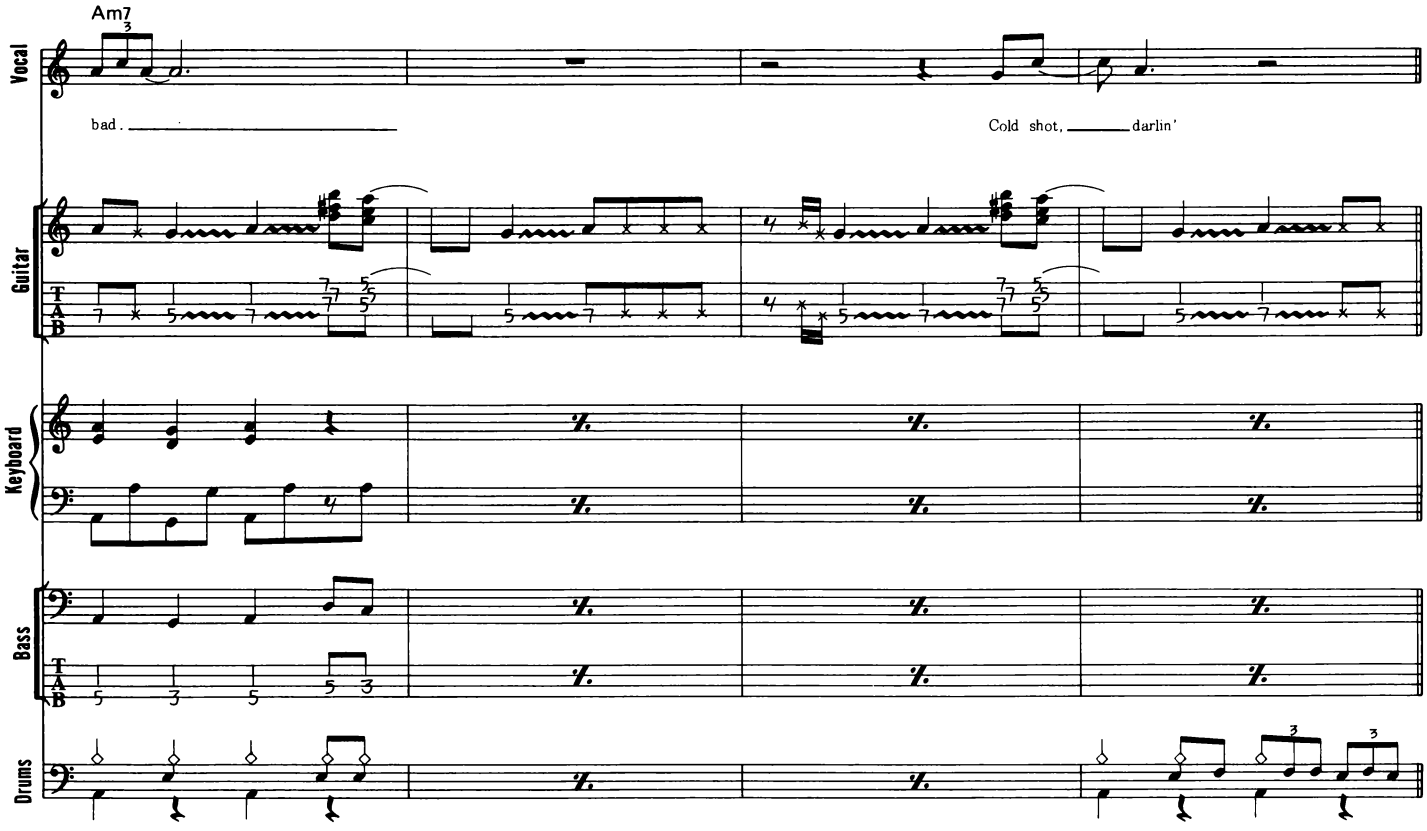



Am7
Vocal
You should your 'pre-ci - a - tion by walk - in' out an - y - way an' that's a cold shot
Guitar
T
A
B
Keyboard
Bass
Drums

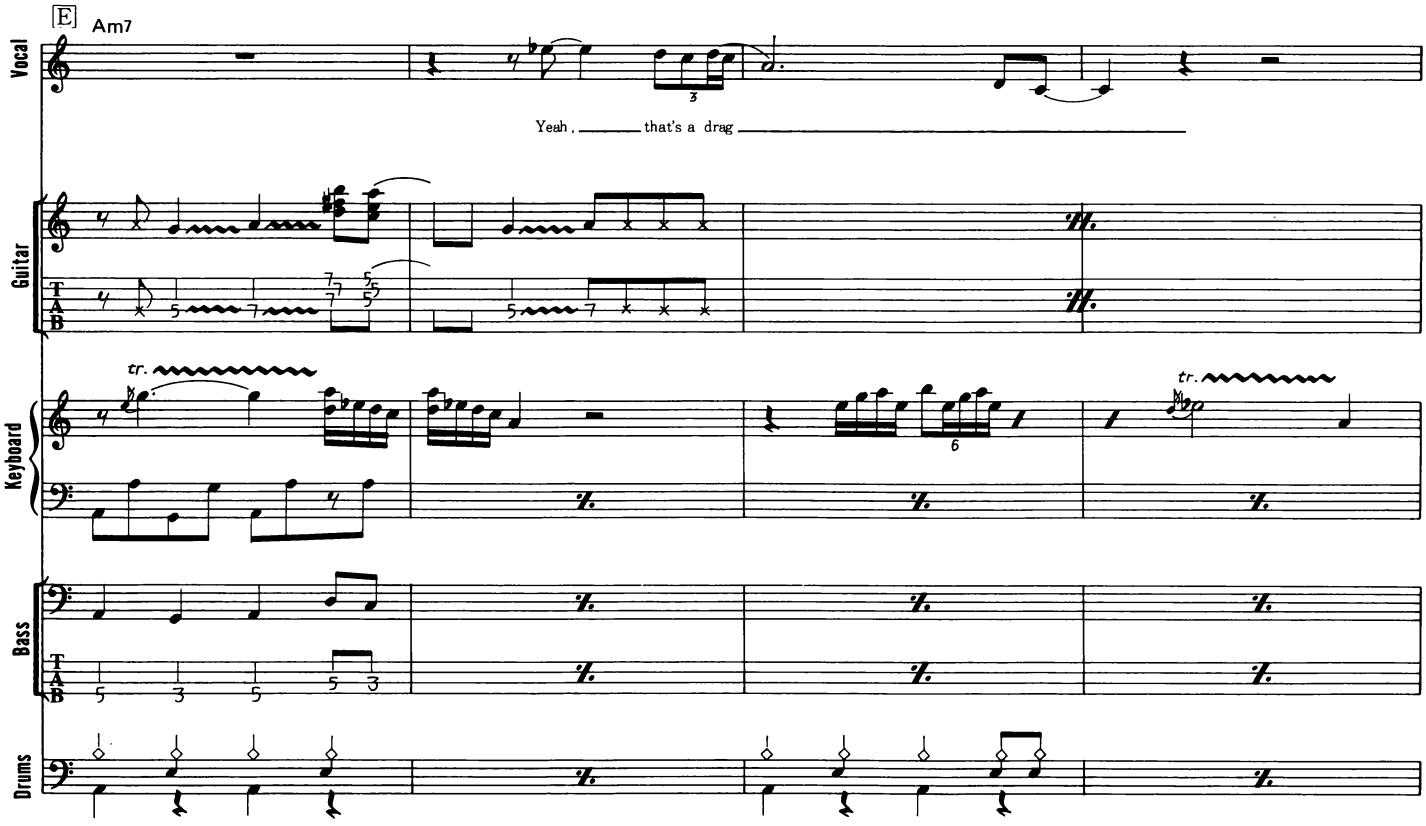

Dm7
Am7
Vocal
darlin'
ah whoa, that's a drag
An' that's a cold shot
Guitar
T
A
B
Keyboard
Bass
Drums

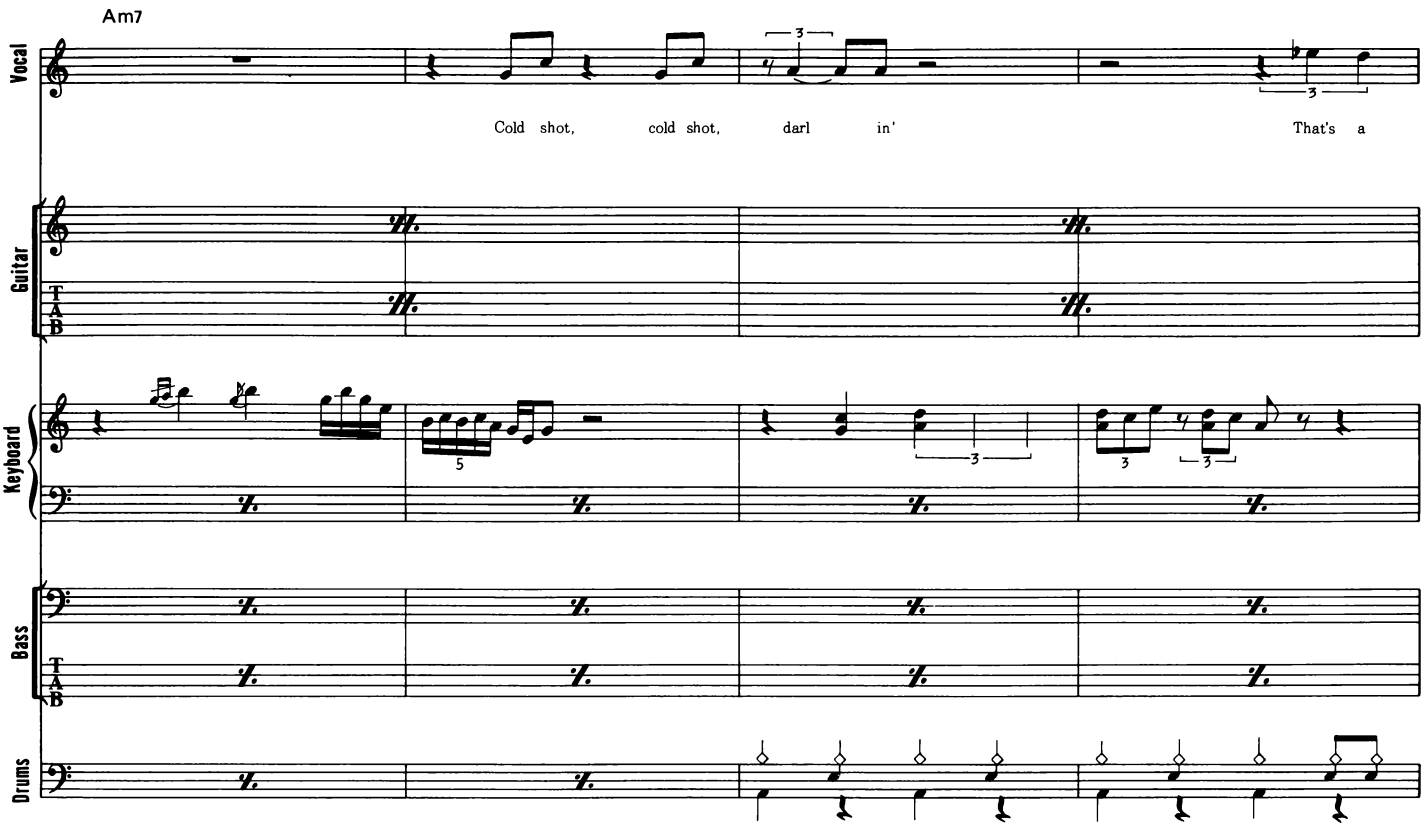



Dm7
E7 +9
Vocal
darlin'
well,
you let our love go
Guitar
T
A
B
Keyboard
Bass
Drums

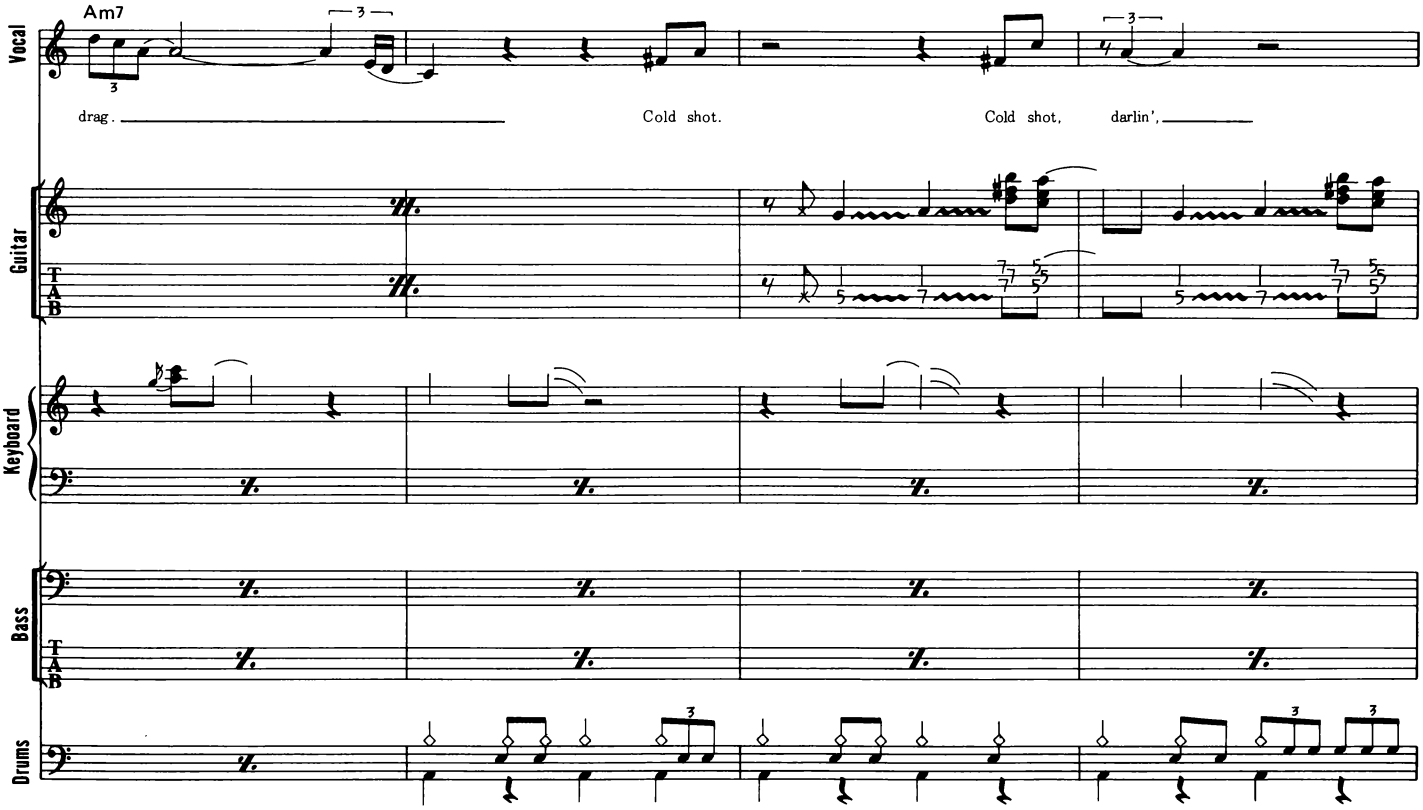

Am7
Vocal
bad.
Cold shot, darlin'
Guitar
T
A
B
Keyboard
Bass
Drums

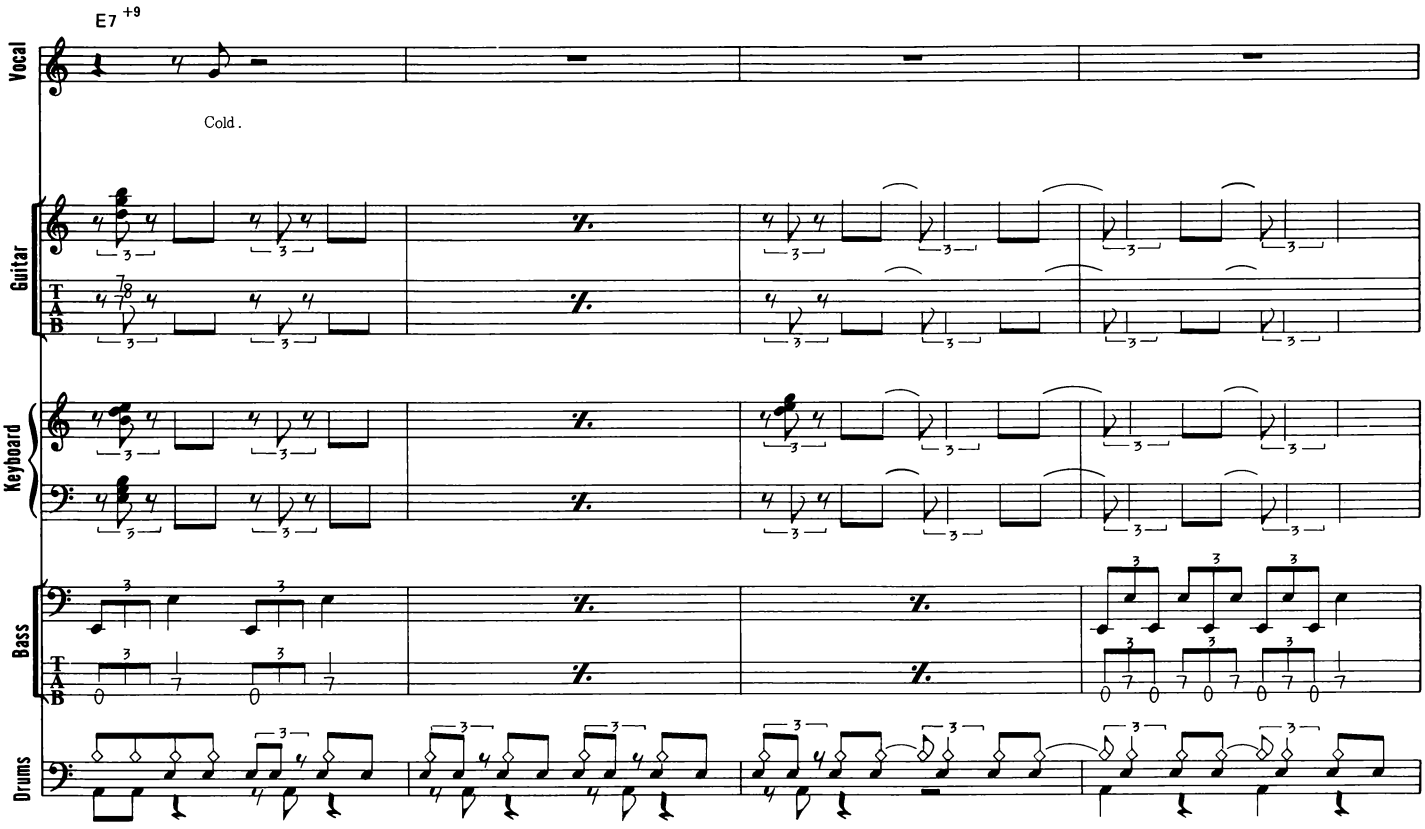



E
Am7
Vocal
Yeah, that's a drag
Guitar
T
A
B
tr.
tr.
Keyboard
Bass
Drums

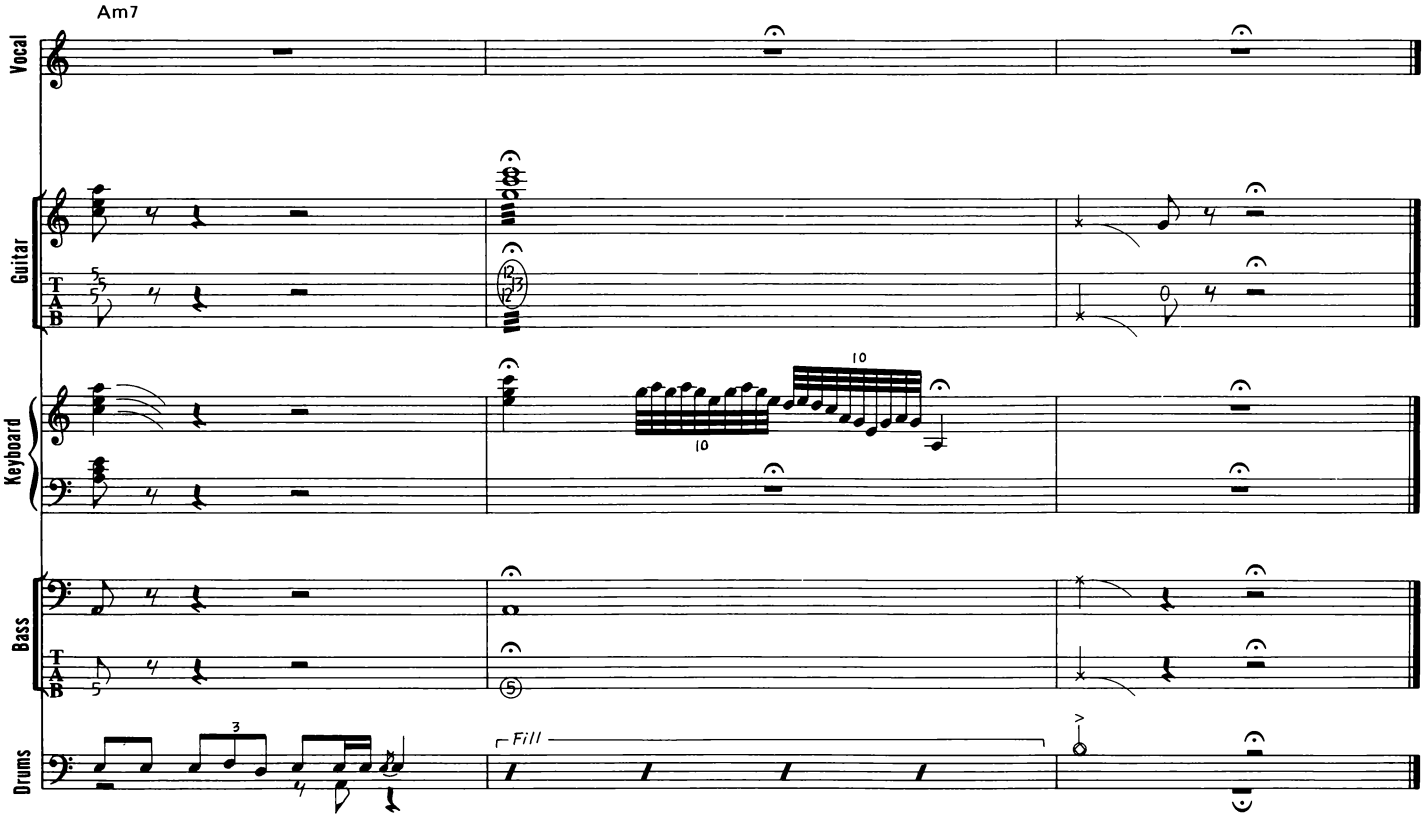

Am7
Vocal
Cold shot, cold shot, darl in' That's a
Guitar
T
A
B
Keyboard
Bass
T
A
B
Drums




Am7
Vocal
drag. Cold shot. Cold shot, darlin',
Guitar
T
A
B
Keyboard
Bass
T
A
B
Drums


E7 +9
Vocal
Cold.
Guitar
T
A
B
Keyboard
Bass
Drums




Am7
Vocal
Guitar
T
A
B
Keyboard
10
10
Bass
Drums
Fill

# TEXAS FLOOD

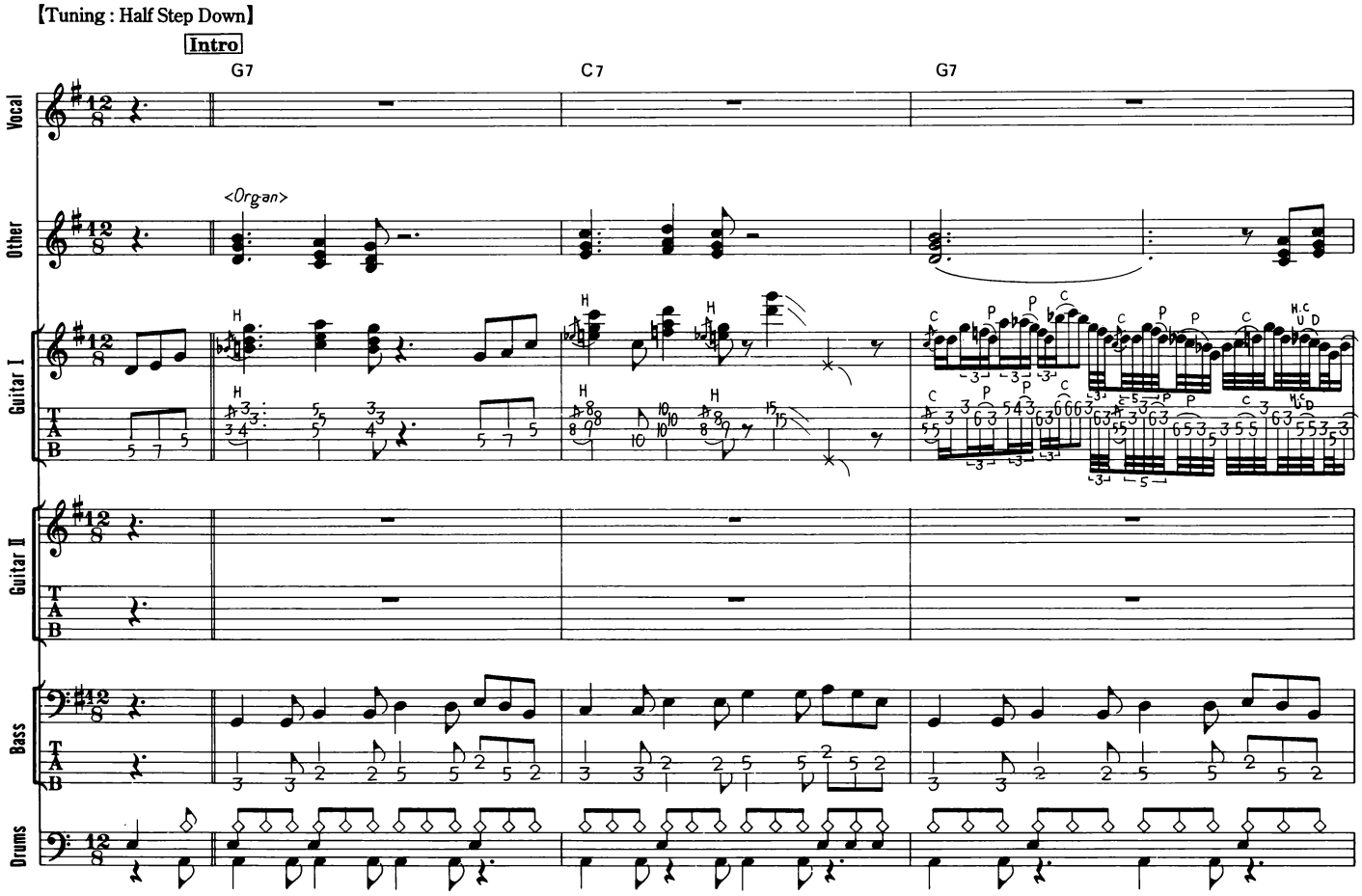
テキサス・フラッド

**Words & Music by Larry Davis and Joseph W. Scott**

スロー・テンポのブルースだ。譜面では８分の12拍子という表記になっているが、８分音符が３連のノリになっている４拍子の曲と考えてプレイしても良いだろう。ベースやドラムはこの３連のパターンを比較的シンプルに演奏しているが、全体的に力強くアタックの強いサウンドでプレイされている。また、基本的な８分音符の３連のリズムを正確にキープする事がリズム・パートには求められるだろう。この曲で弾かれているキーボードはオルガンだ。コードを使ったバッキング・プレイが主だが、単純に白玉で鳴らしているのではなく、ギターのフレーズに合わせるように動きのあるパターンを弾いている。なるべくギターとタイミングなどを合わせるようにしたい。さてギターだが、イントロからⒶにかけて、いかにもスティーヴィー・レイ・ヴォーンらしいブルージーなソロ・フレーズが弾かれている。32音符等の、時々恐ろしくスピードの速いフレーズも出てくるが、こういったフレーズではプリングやハンマリングなど、左手のテクニックをうまく使う事がポイントだ。また、スライドによる左手のポジション移動などもスムースに行うようにしたい。コードで鳴らしている部分ではグリス・アップ、グリス・ダウンも効果的に行っており、表情の豊かな演奏となっている。譜面中、トリルのマークが付けられた音が出てくる。ここは、プリングとハンマリングを交互に素早く行っているものだ。こういったトリルでは、リズムに神経質になる必要はないが、なるべくハイ・スピードで行うようにしよう。



【Tuning : Half Step Down】

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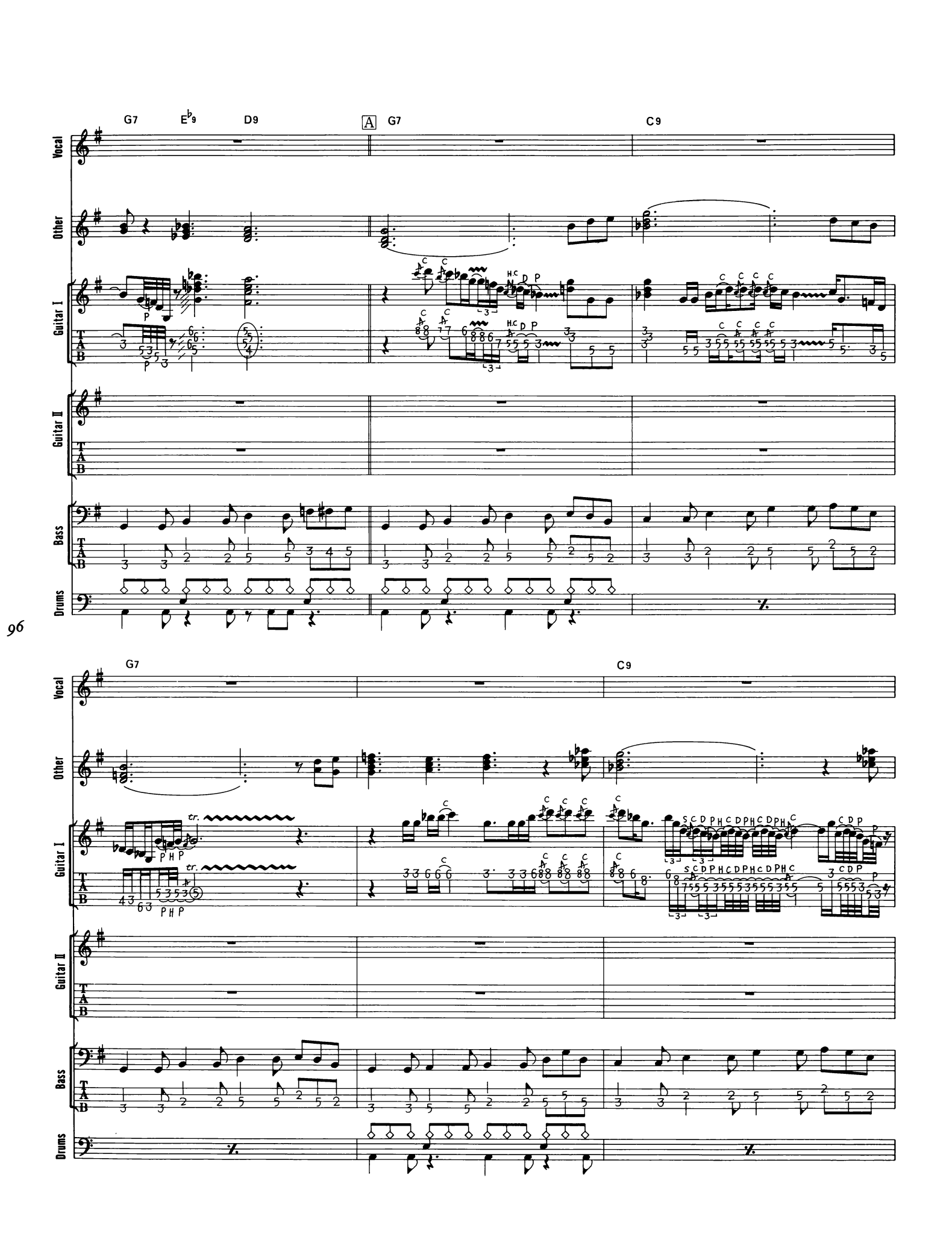
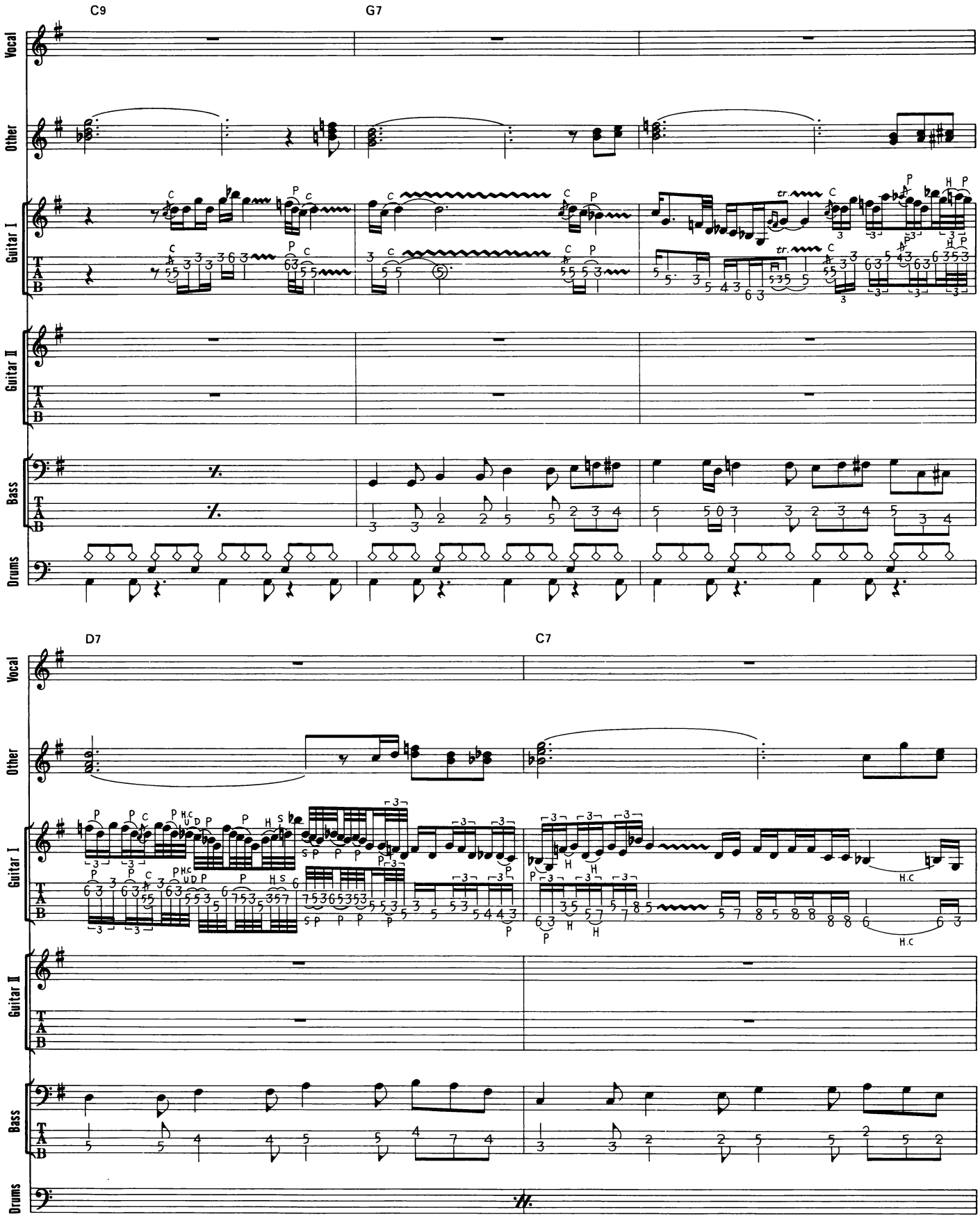
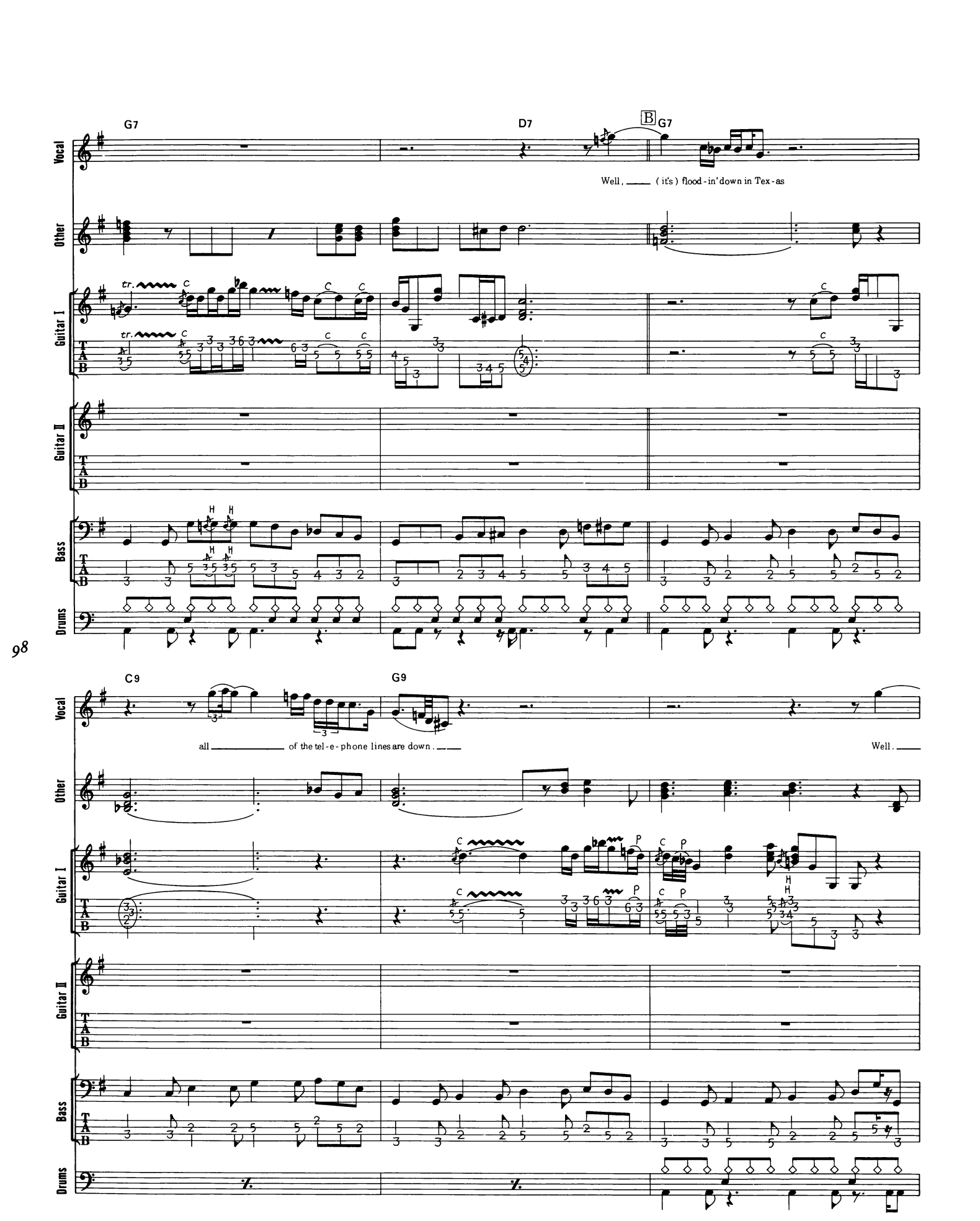
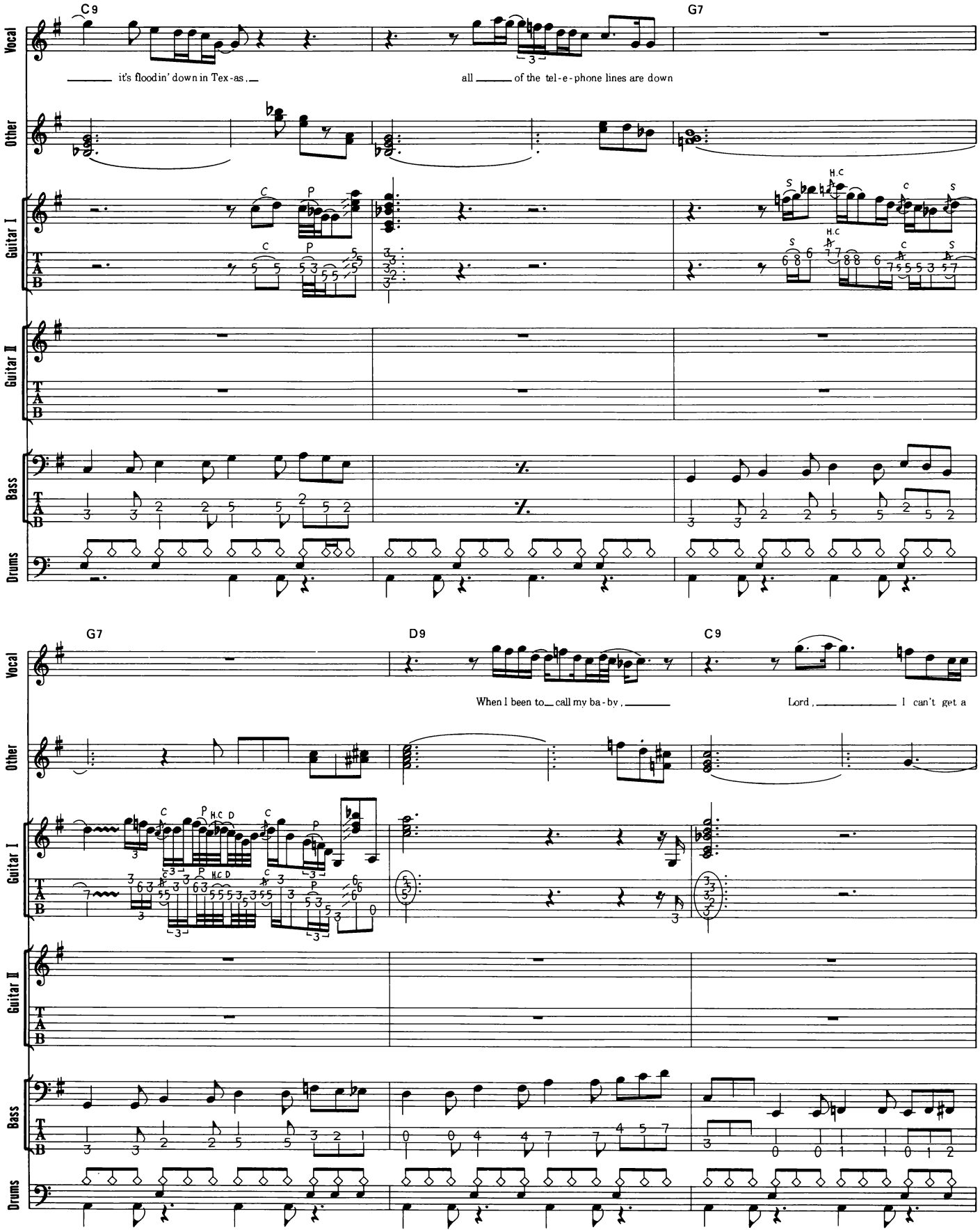
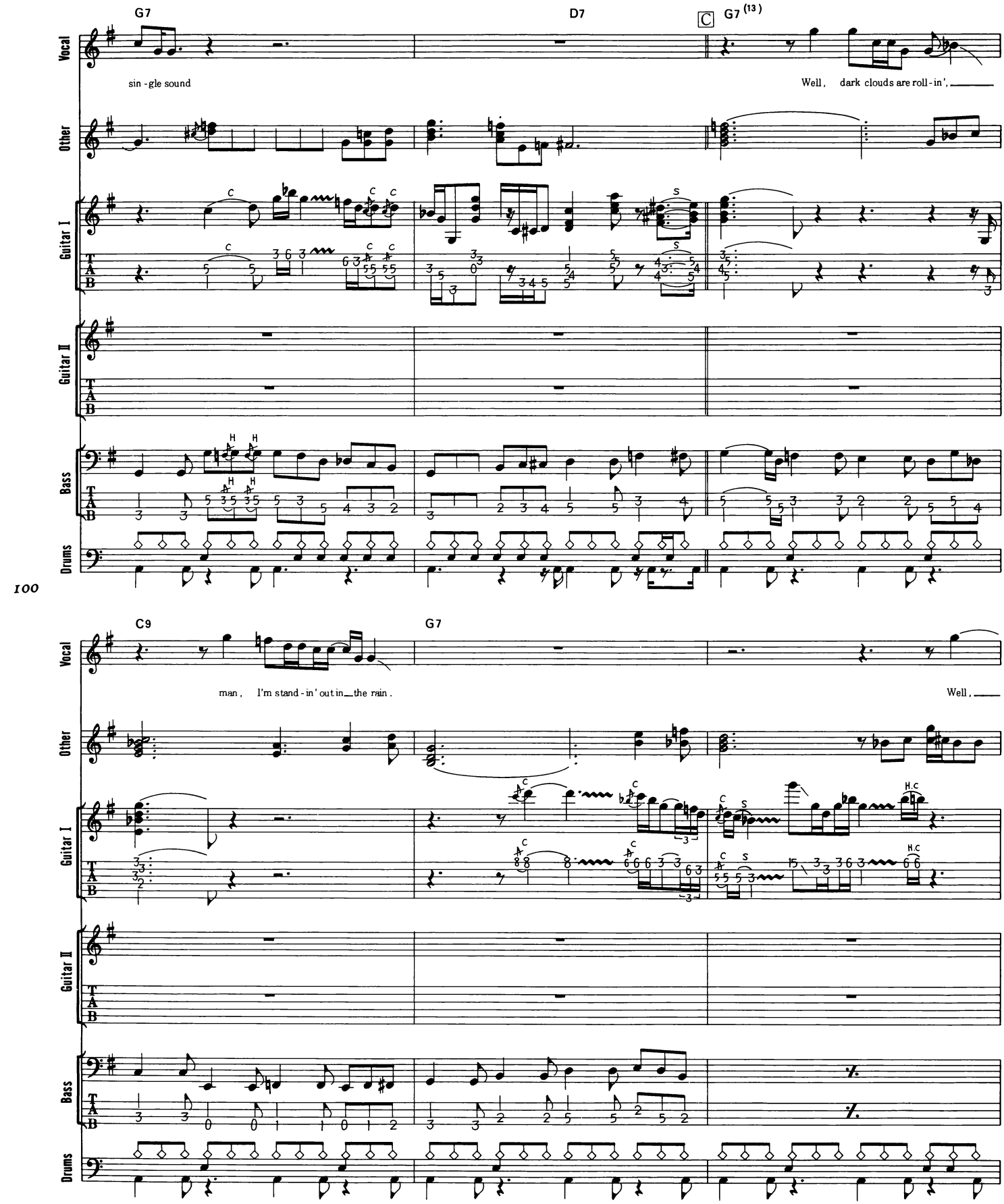
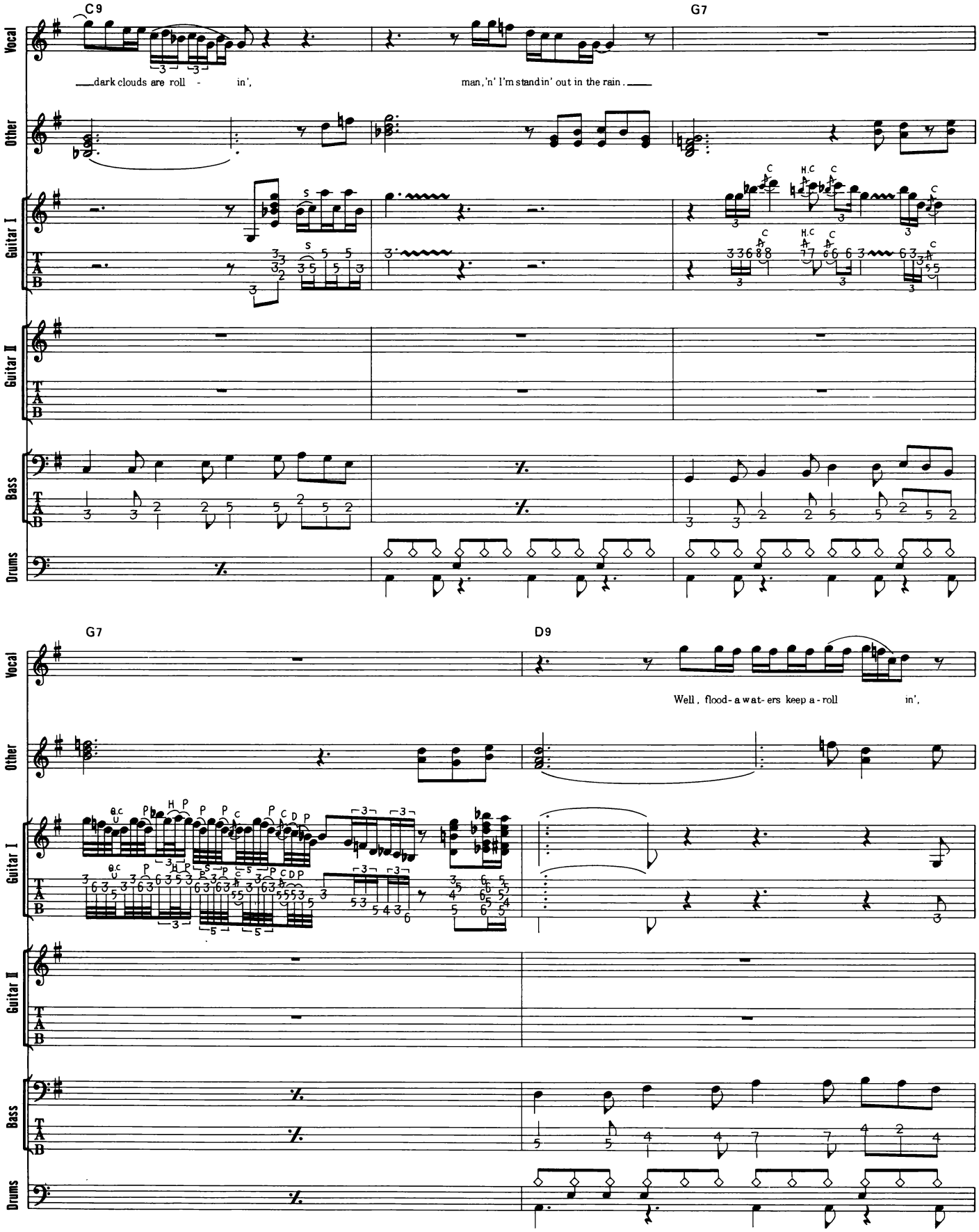

G7
E♭9
D9
A
G7
C9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
96
G7
C9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B

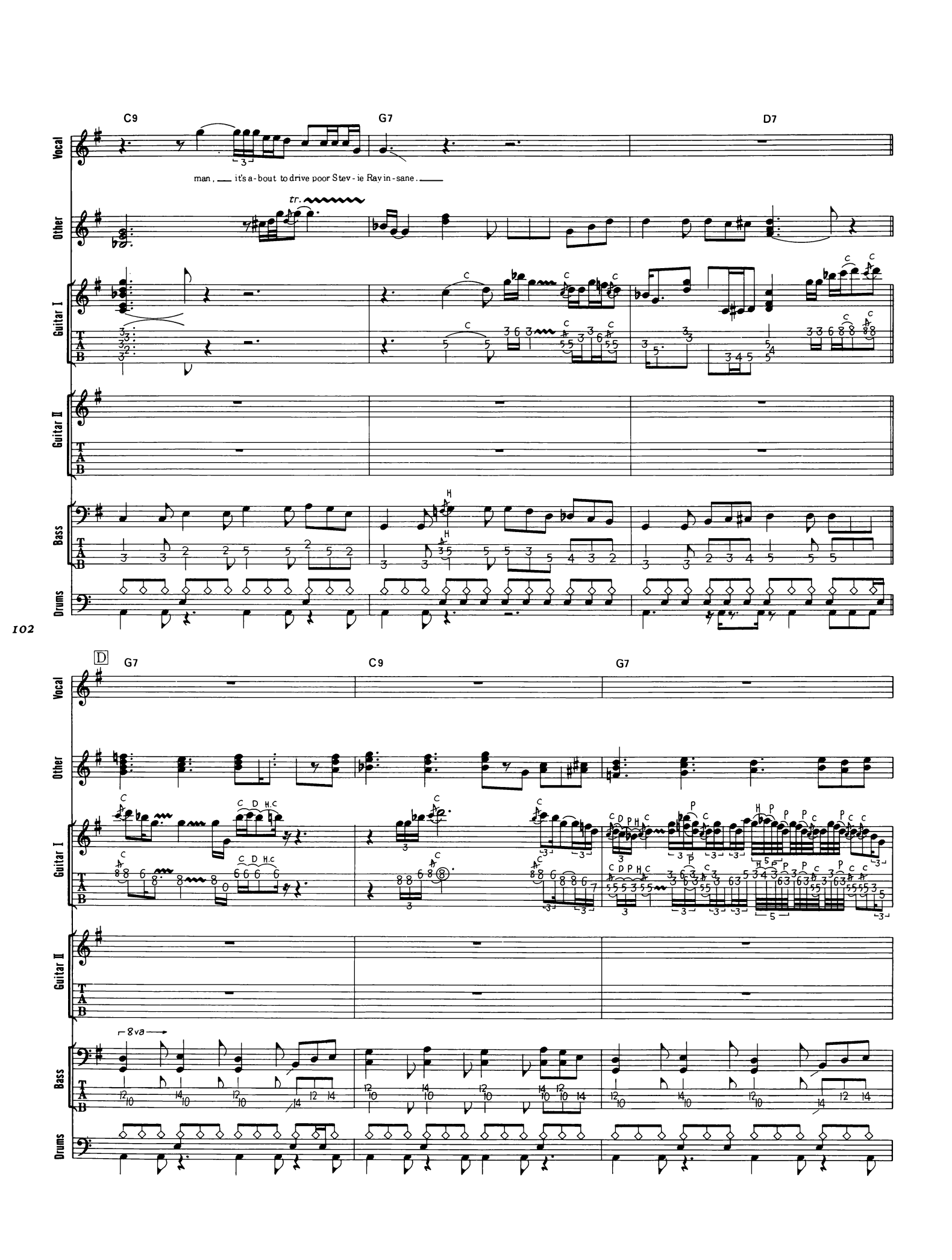

C9
G7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
D7
C7

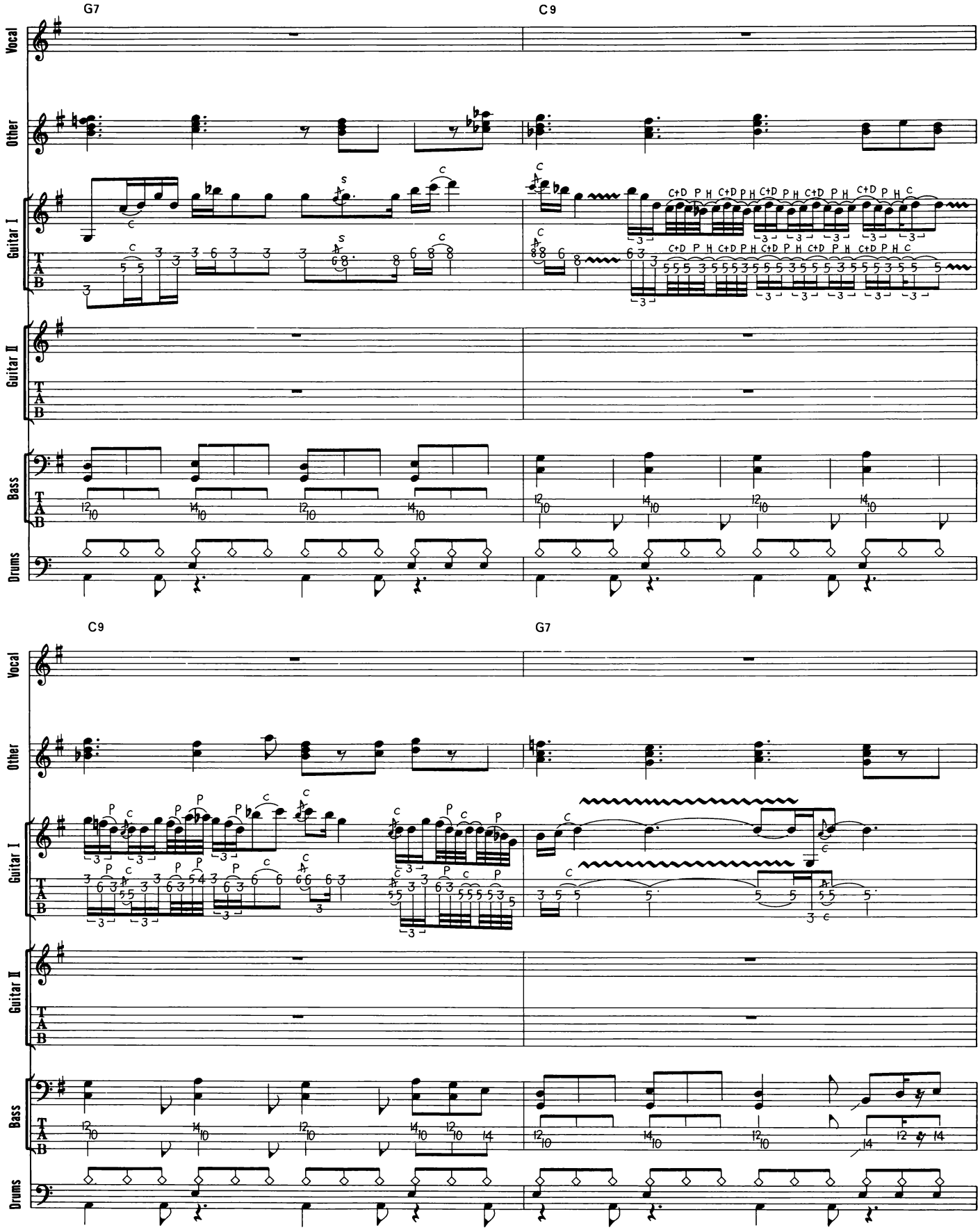

G7
D7
B
G7
Vocal
Well, ___ (it's) flood-in' down in Tex-as
Other
Guitar I
T
A
B
Guitar II
Bass
Drums
98
C9
G9
all ___ of the tel-e-phone lines are down. ___
Well. ___

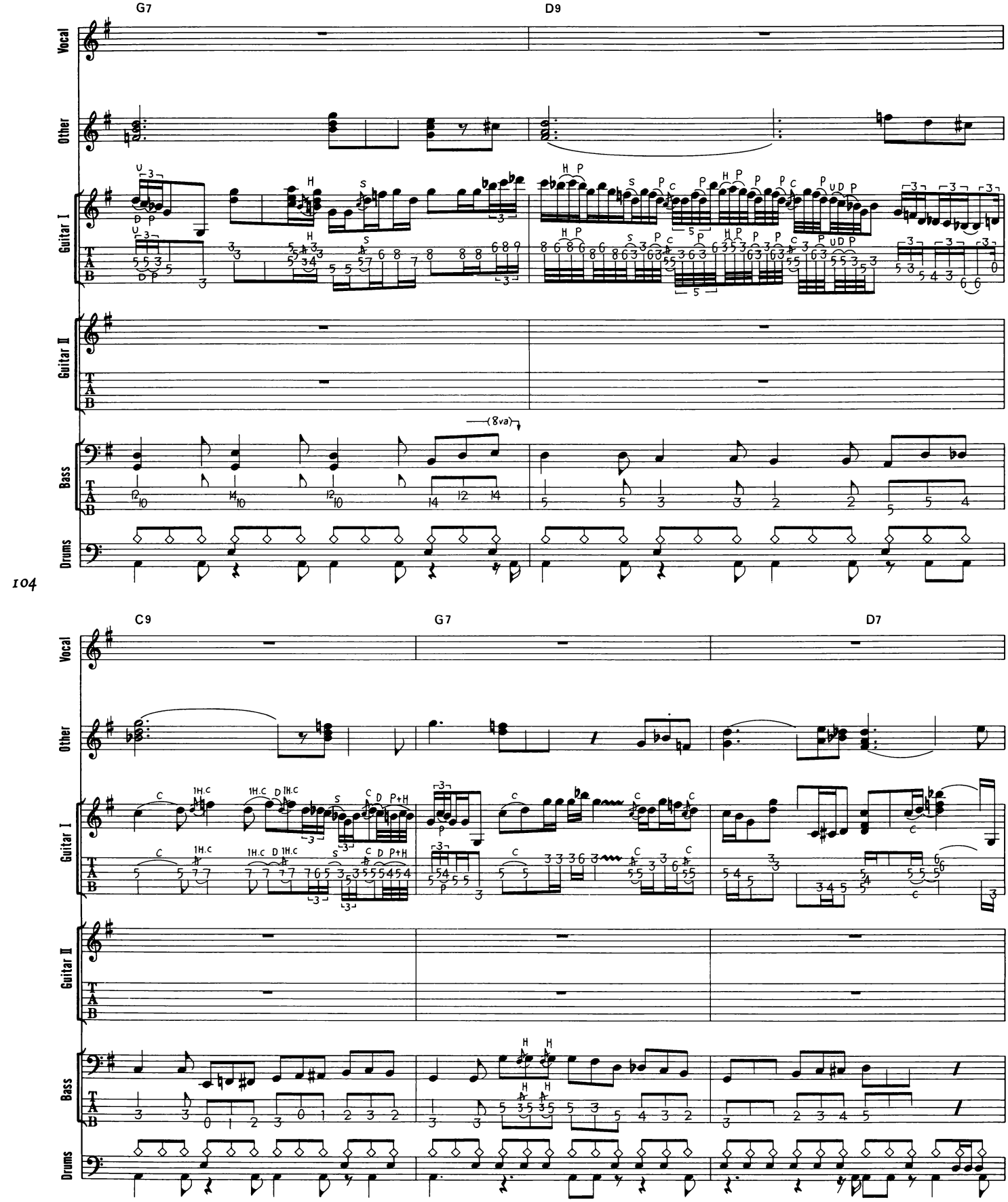

C9
G7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
it's floodin' down in Tex-as,
all of the tel-e-phone lines are down
G7
D9
C9
When I been to call my ba-by,
Lord, I can't get a

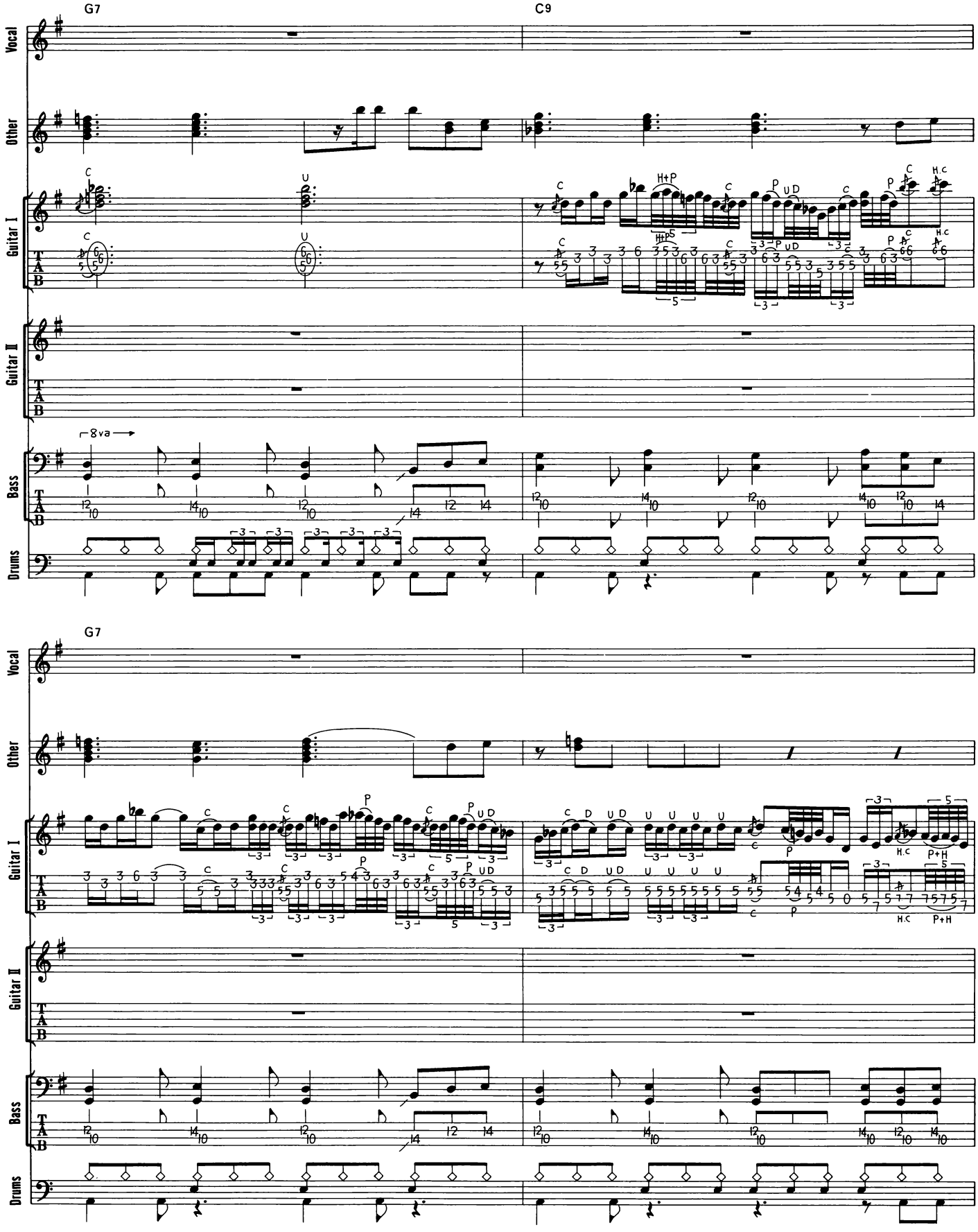

G7
D7
C
G7 (13)
Vocal
sin - gle sound
Well, dark clouds are roll - in',
Other
Guitar I
Guitar II
T
A
B
Bass
Drums
100
C9
G7
man, I'm stand - in' out in the rain.
Well,
H.C

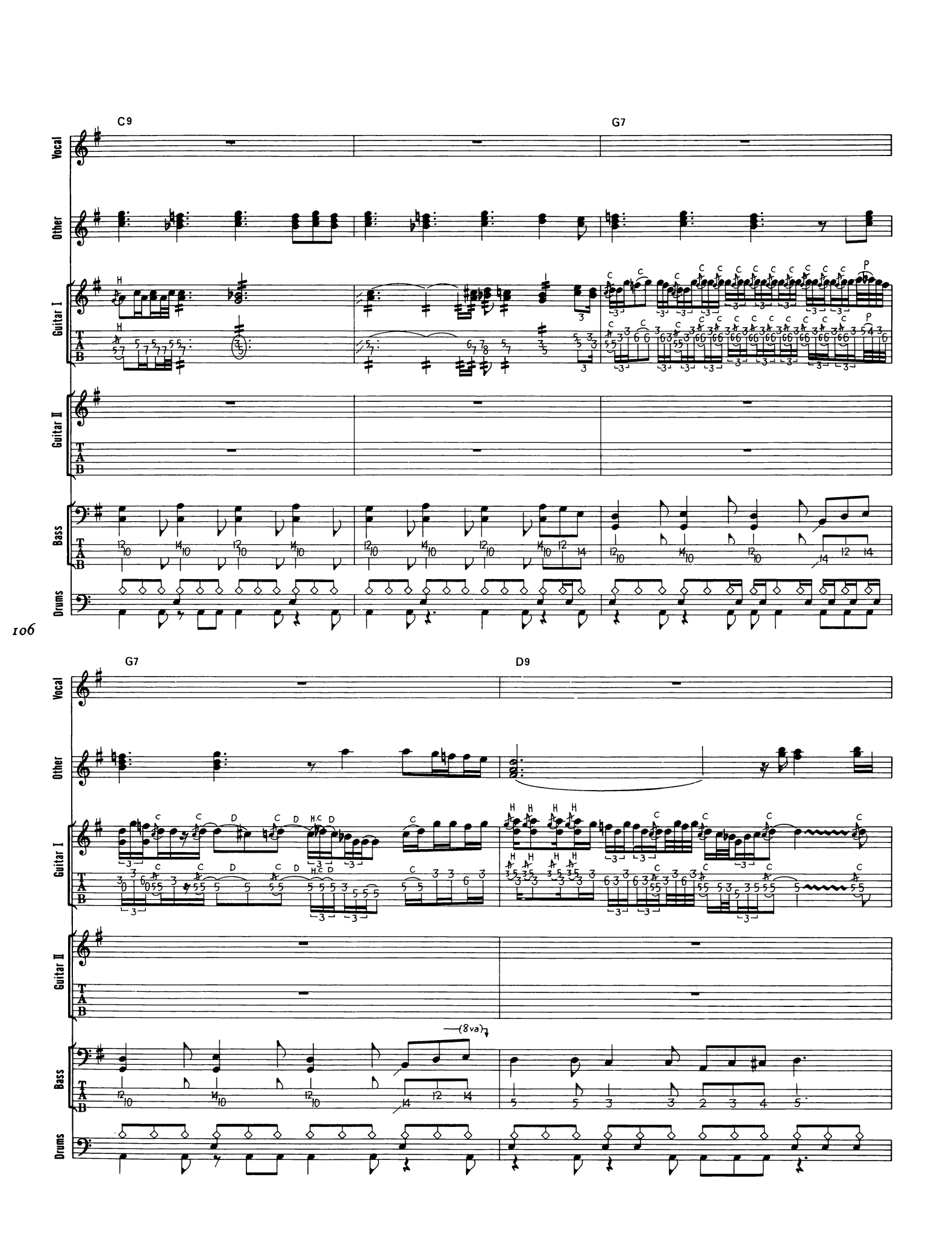

C9
G7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
dark clouds are roll - in',
man, 'n' I'm standin' out in the rain.
G7
D9
Well, flood-a wat-ers keep a-roll in',

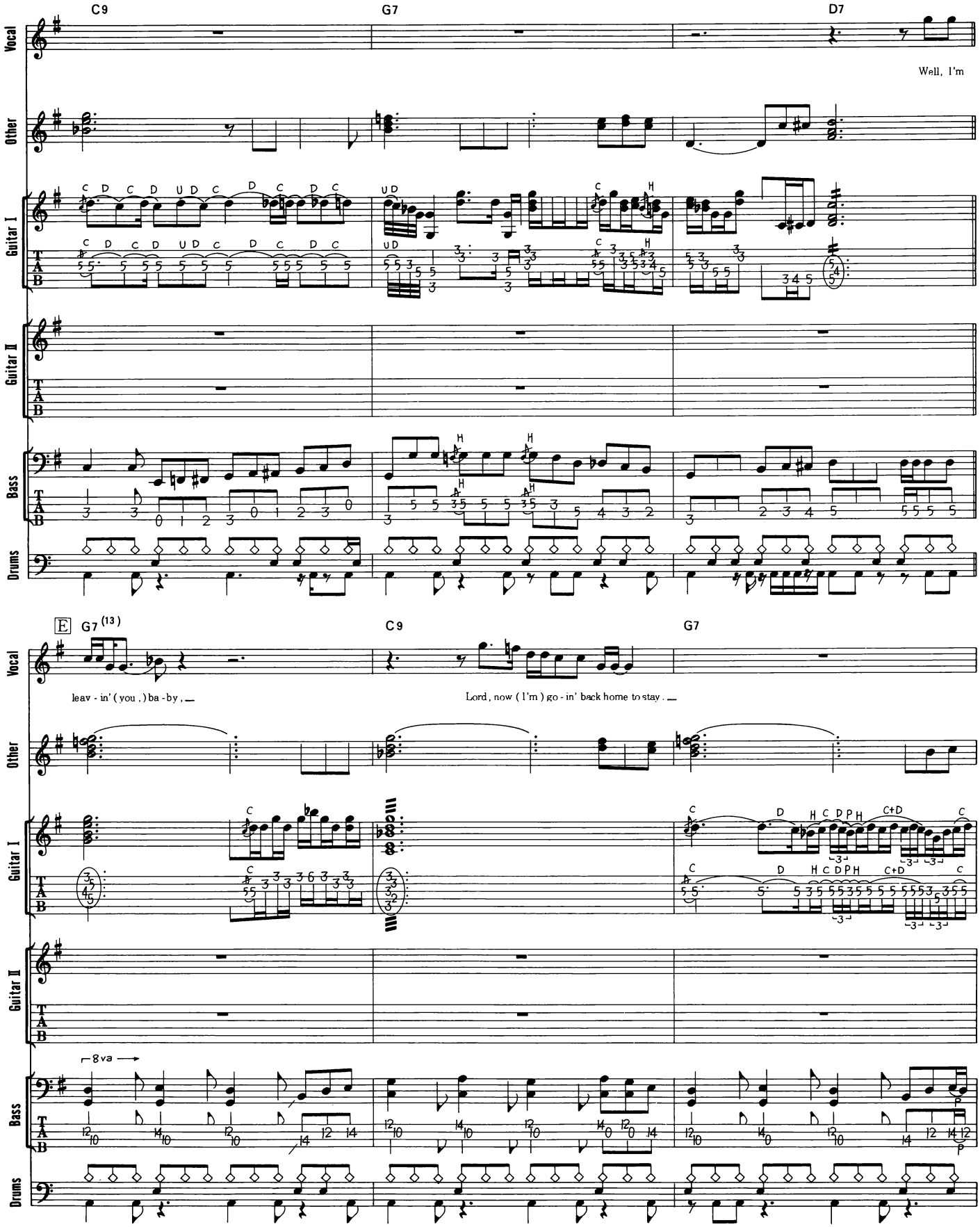

C9
G7
D7
Vocal
man, it's a-bout to drive poor Stev-ie Ray in-sane.
Other
tr.
Guitar I
Guitar II
Bass
Drums
102
D
G7
C9
G7
8va

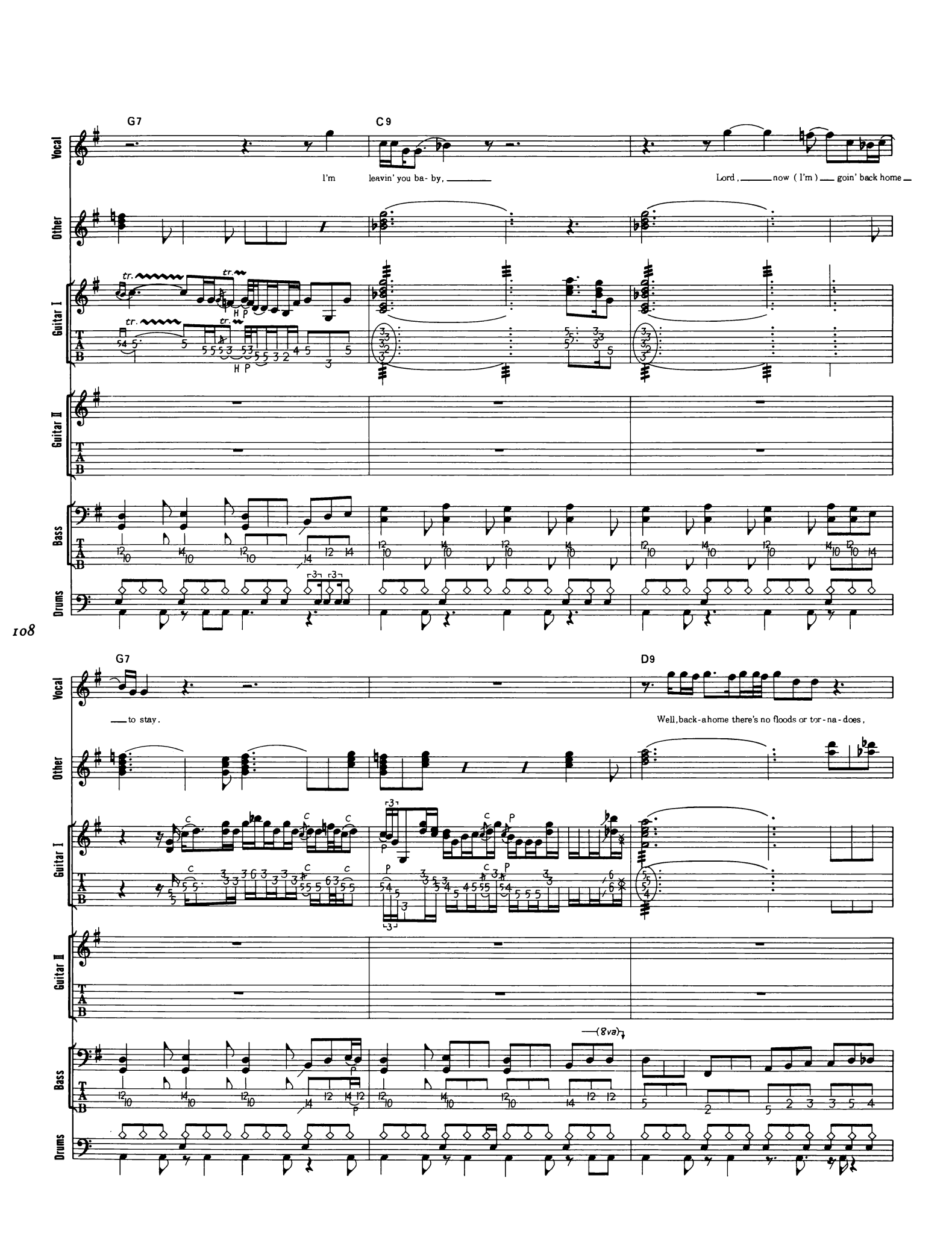

G7
C9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
C+D P H
C9
G7
Vocal
Other
Guitar I
Guitar II
Bass
Drums

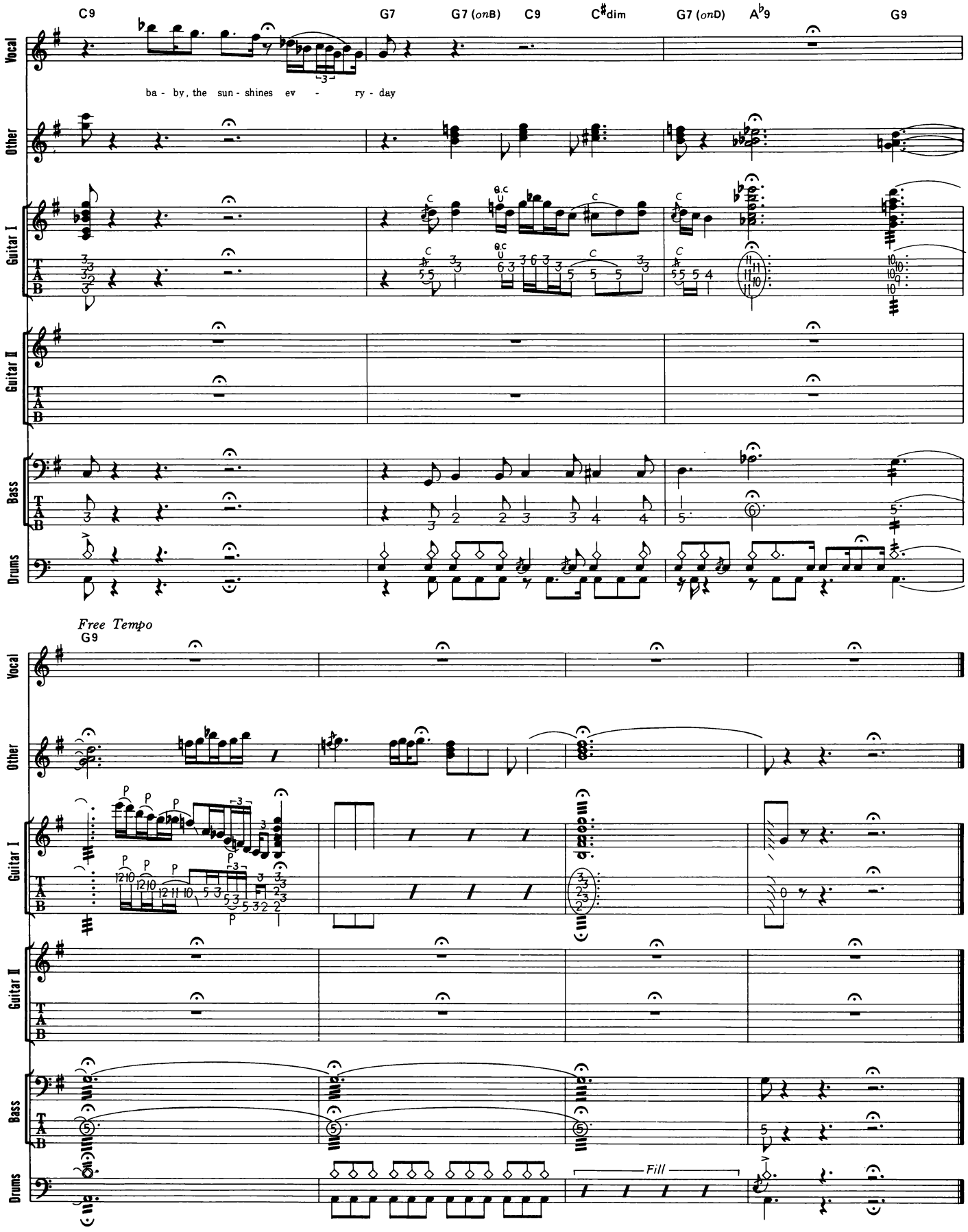

G7
D9
Vocal
Other
Guitar I
T
A
B
Guitar II
T
A
B
(8va)
Bass
T
A
B
Drums
104
C9
G7
D7
Vocal
Other
Guitar I
T
A
B
Guitar II
T
A
B
Bass
T
A
B
Drums


G7
C9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
8va
H+P
P+H
H.C
105
G7


C9
G7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
G7
D9
(8va)


C9
G7
D7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Well, I'm
E
G7 (13)
C9
G7
leav - in' ( you , ) ba - by , _
Lord, now ( I'm ) go - in' back home to stay . _
8va


G7
C9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
I'm leavin' you ba- by,
Lord, now (I'm) goin' back home
108
G7
D9
to stay.
Well, back-a-home there's no floods or tor-na-does,
(8va)


C9
G7
G7 (onB)
C9
C♯dim
G7 (onD)
A♭9
G9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
ba - by, the sun - shines ev - ry - day
Free Tempo
G9
Fill

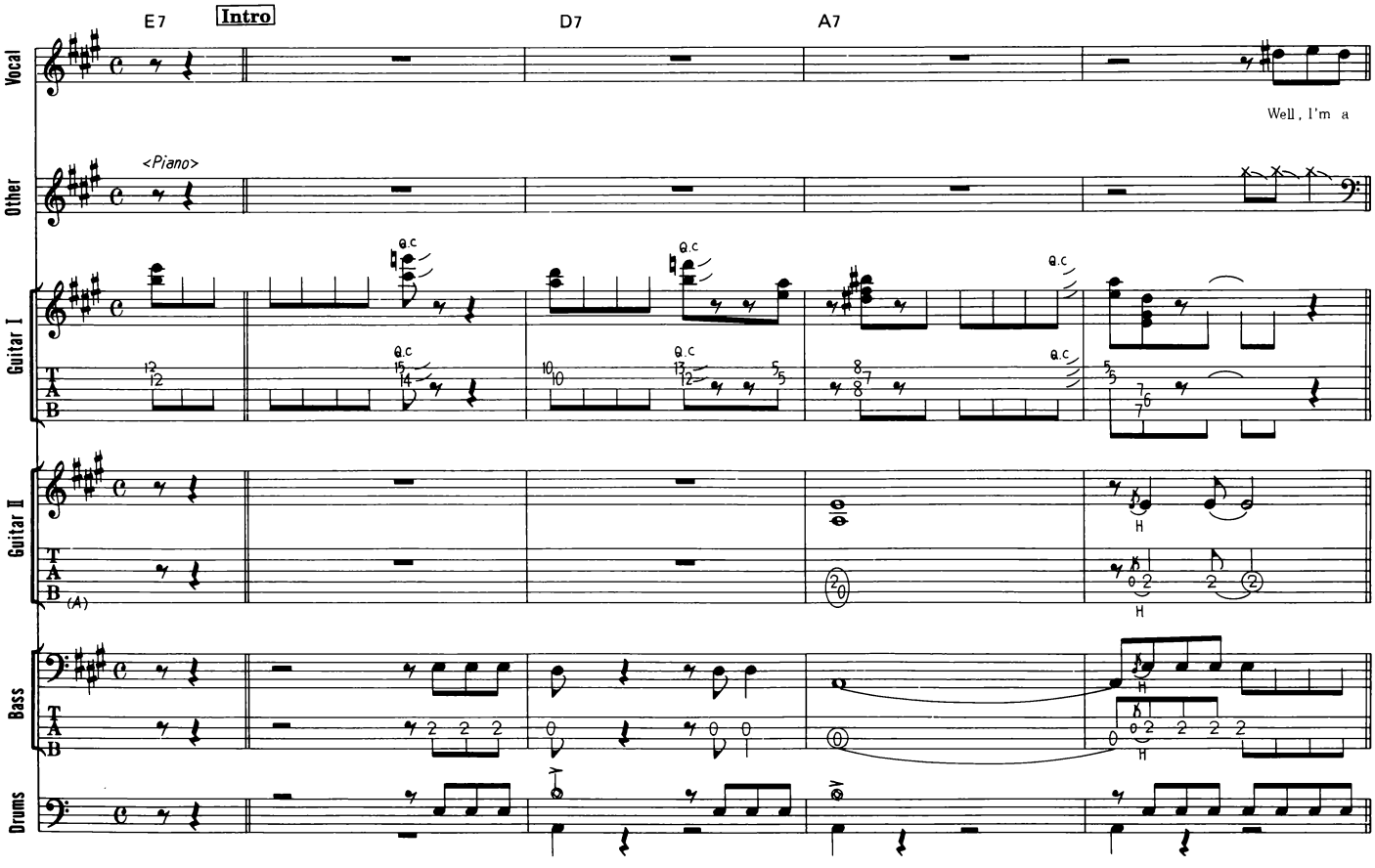
# LOVE STRUCK BABY

ラヴ・ストラック・ベイビー

**Words & Music by Stevie Ray Vaughan**

この曲では２本のギターが使われている。さらに注意してもらいたいのは、下段のギター２のチューニングだ。基本的にこの曲では半音下げなどは行っておらず、ノーマルなピッチなのだが、このギター２の６弦は低いＡの音に下げられてチューニングされているのだ。これはかなり特殊な奏法といえるが、この曲の中間部などでユニークなフレーズを聴かせている。曲は８ビートのロックン・ロールであり、12小節でワン・コーラスのブルース・コード進行だ。イントロはギター１のリフでスタートしている。この部分はベースやドラムなどは、リズムのキメになっているので、タイミングを合わせて音がバラつかないようにしてもらいたい。また、軽快なテンポの曲でもあるので、全体的なリズムもモタついたりしないように、ノリの良い演奏を心掛けよう。この曲で使われているキーボードはピアノだ。譜面は右手のフレーズ中心となっているが、左手はⒶの部分のギター１と同様のロックン・ロールのリフをプレイするようにしよう。このピアノはかなり力強い演奏だ。１つ１つの音は思い切りパワフルに、派手なサウンドでプレイするようにしよう。また、８分音符を常に正確なリズムでプレイする事も重要なポイントとなるだろう。Ⓓはギター・ソロとなっている。ここはギター２の低くチューニングされた６弦を使った低音フレーズの演奏だ。これほど低くチューニングされると、弦も柔らかくなり、チューニングの音程も取りにくくなるので要注意だ。正確な音程でプレイしないと何を弾いているのか分からない、といった事態にもなりかねないので気を付けてもらいたい。



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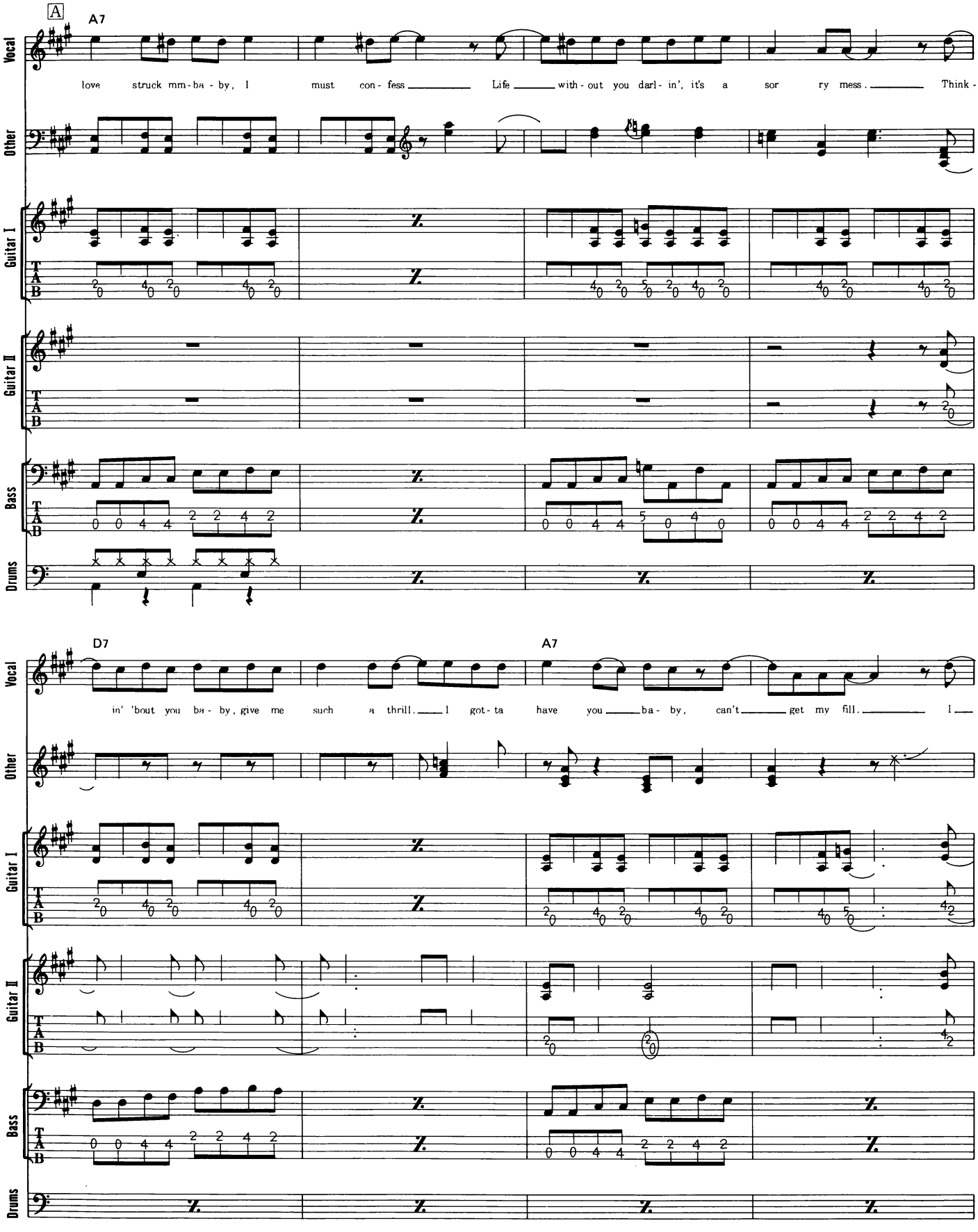
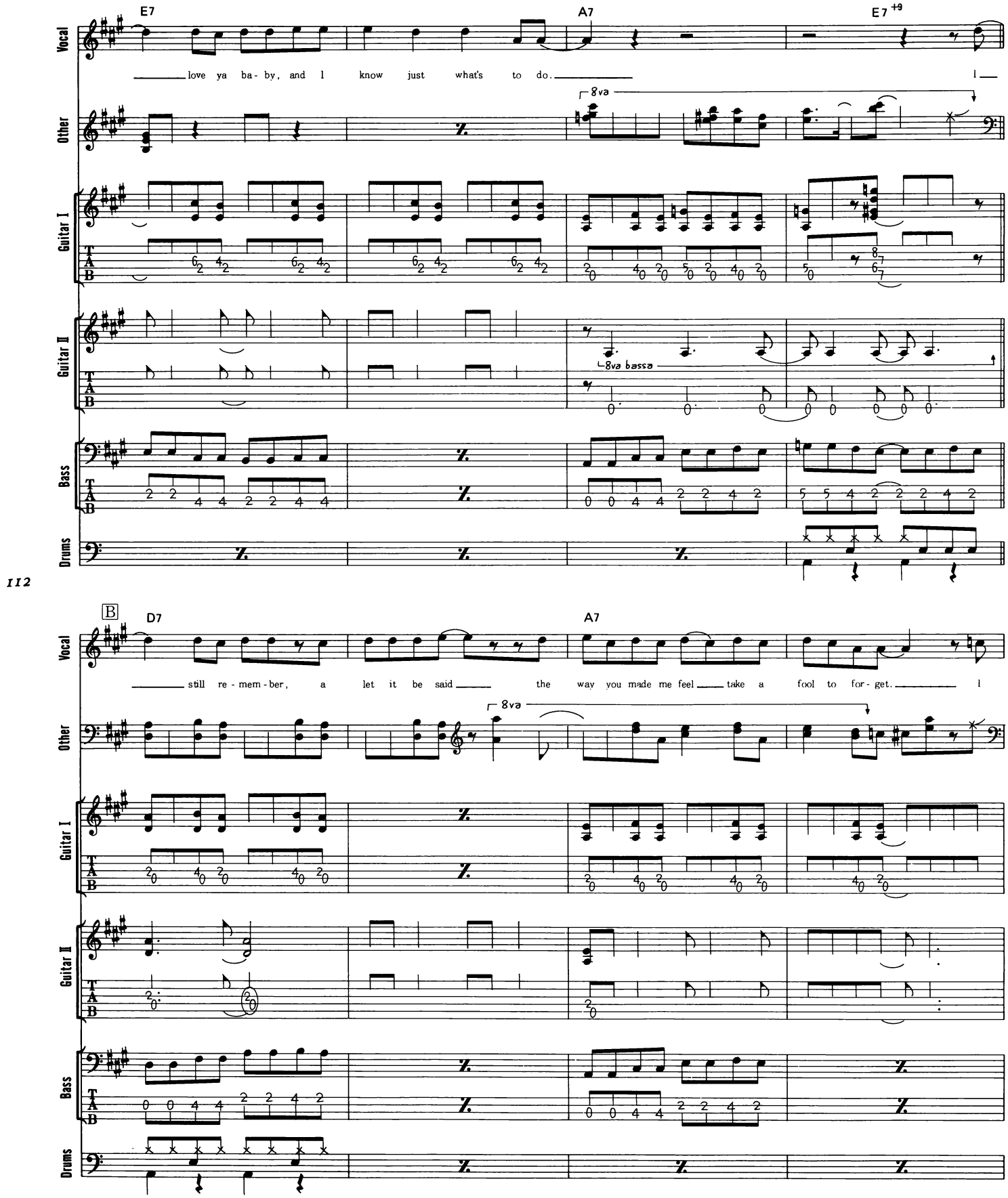
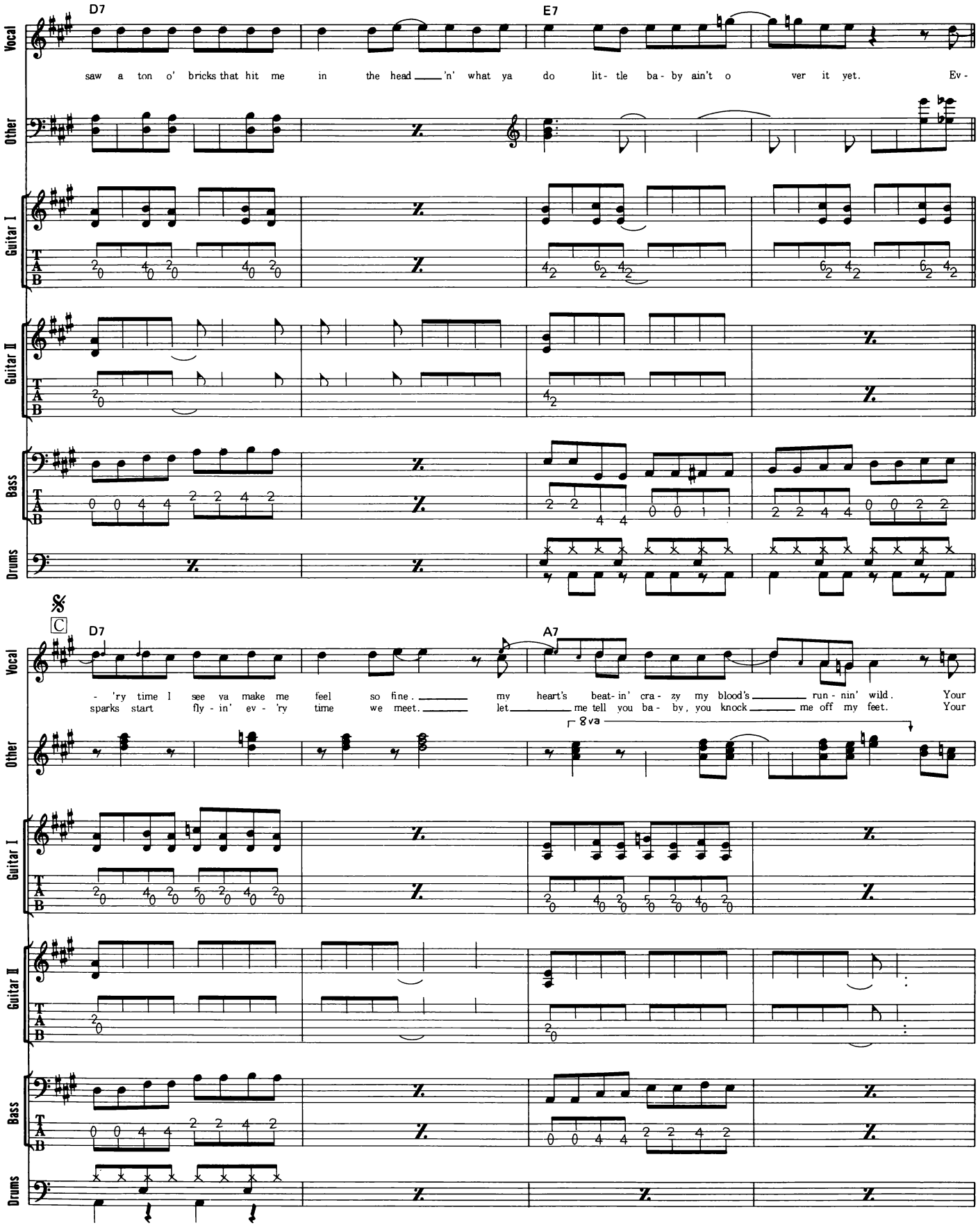
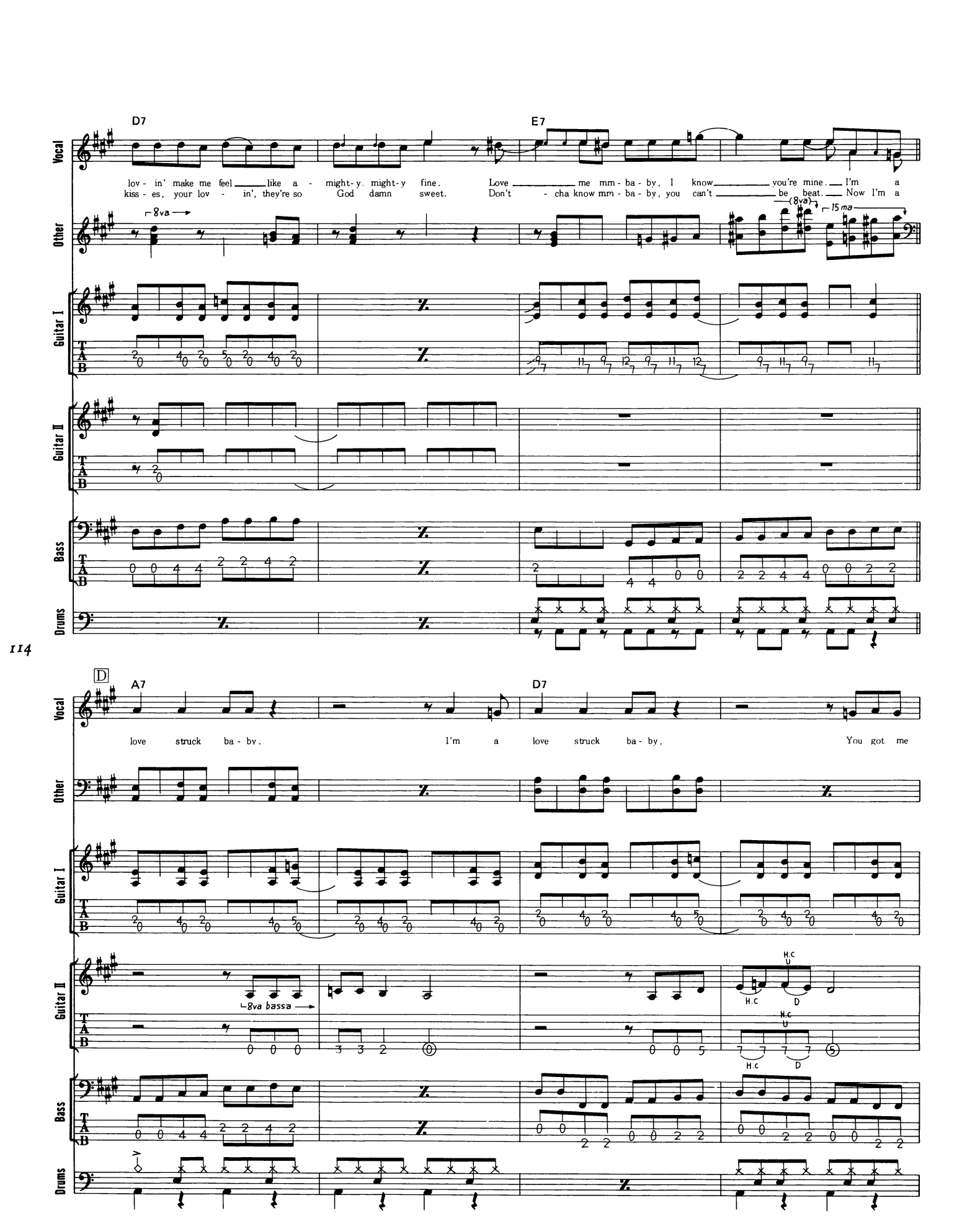
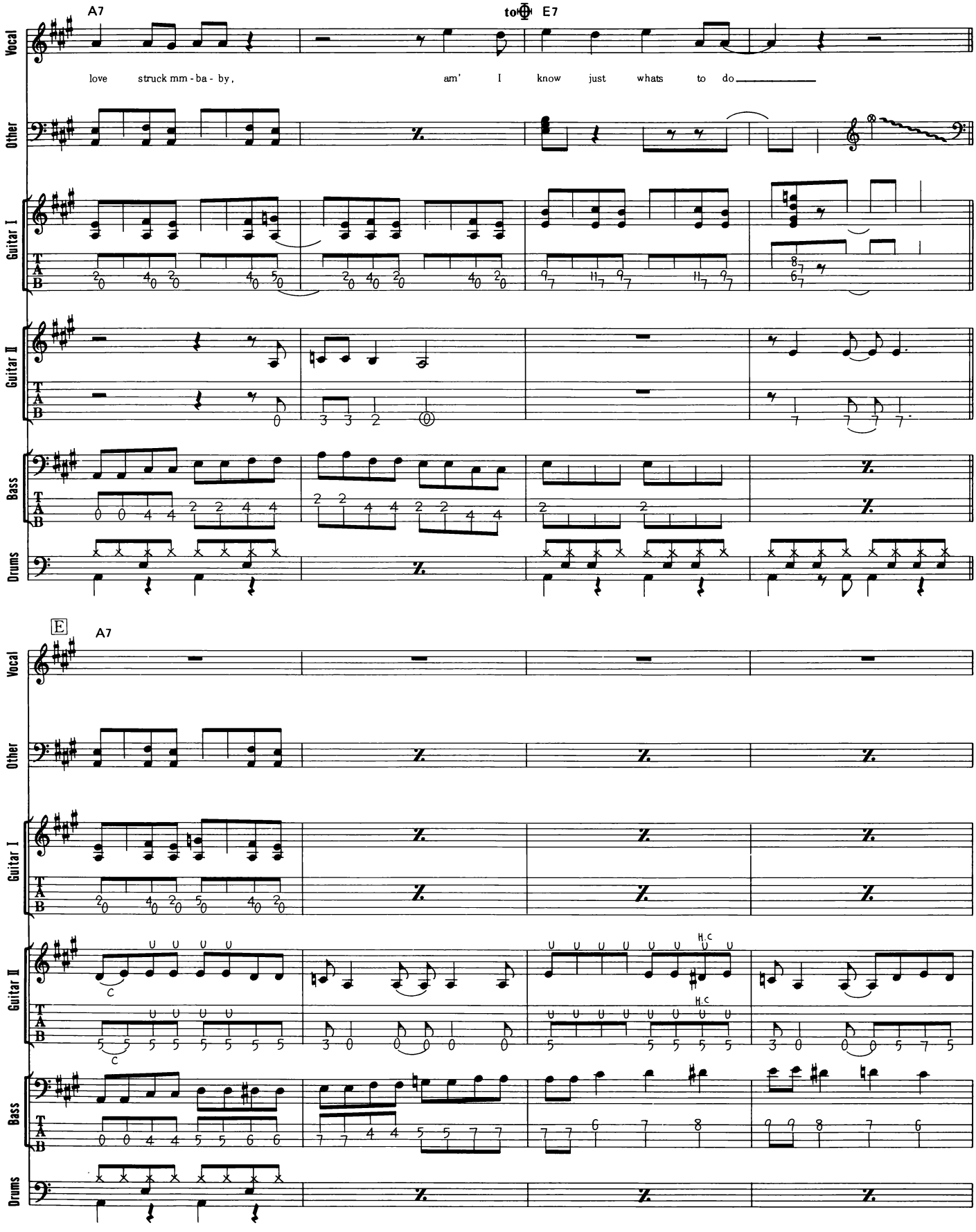
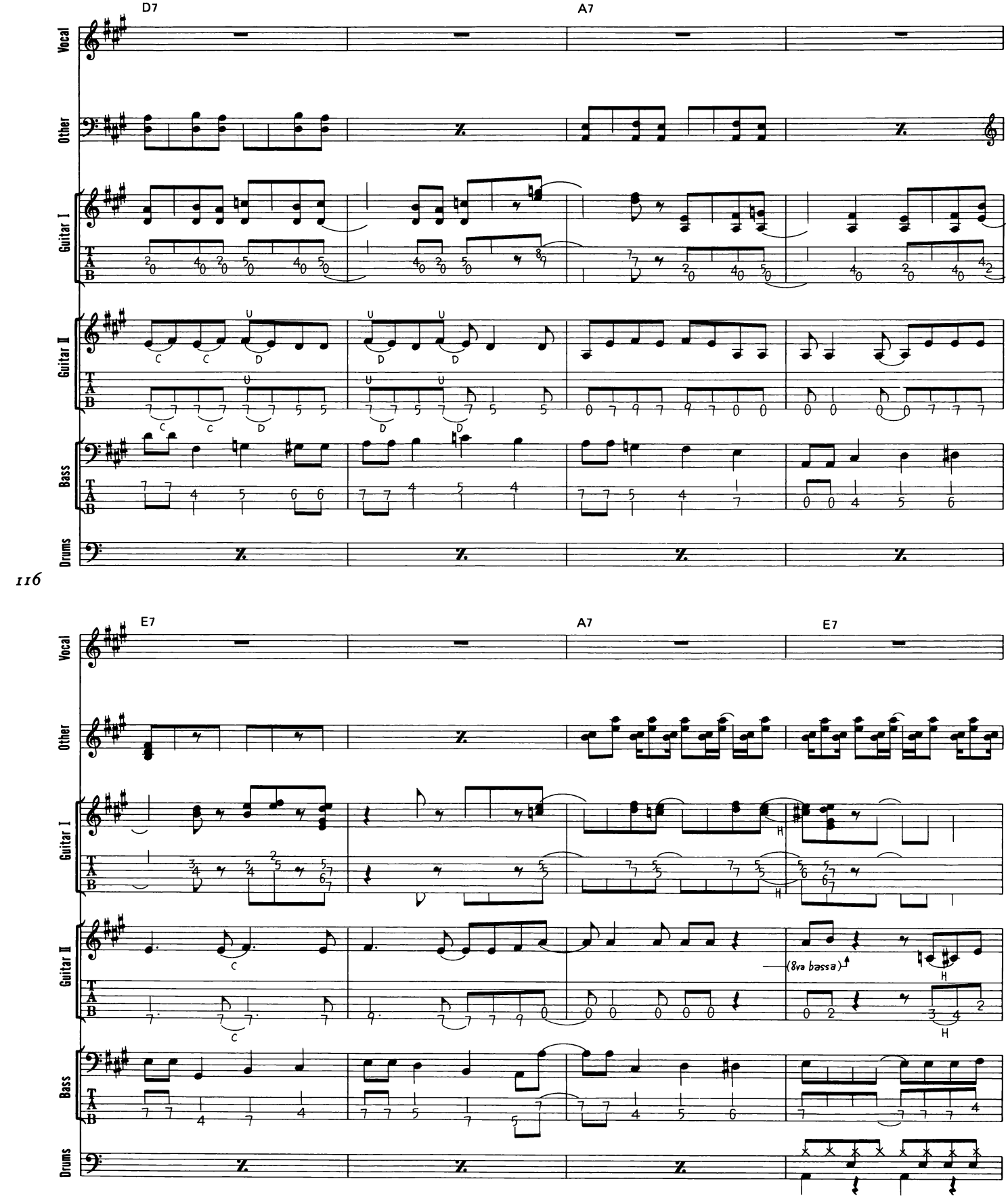

A
A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
love struck mm-ba-by, I must con-fess Life with-out you darl-in', it's a sor ry mess. Think-
D7
A7
in' 'bout you ba-by, give me such a thrill. I got-ta have you ba-by, can't get my fill. I

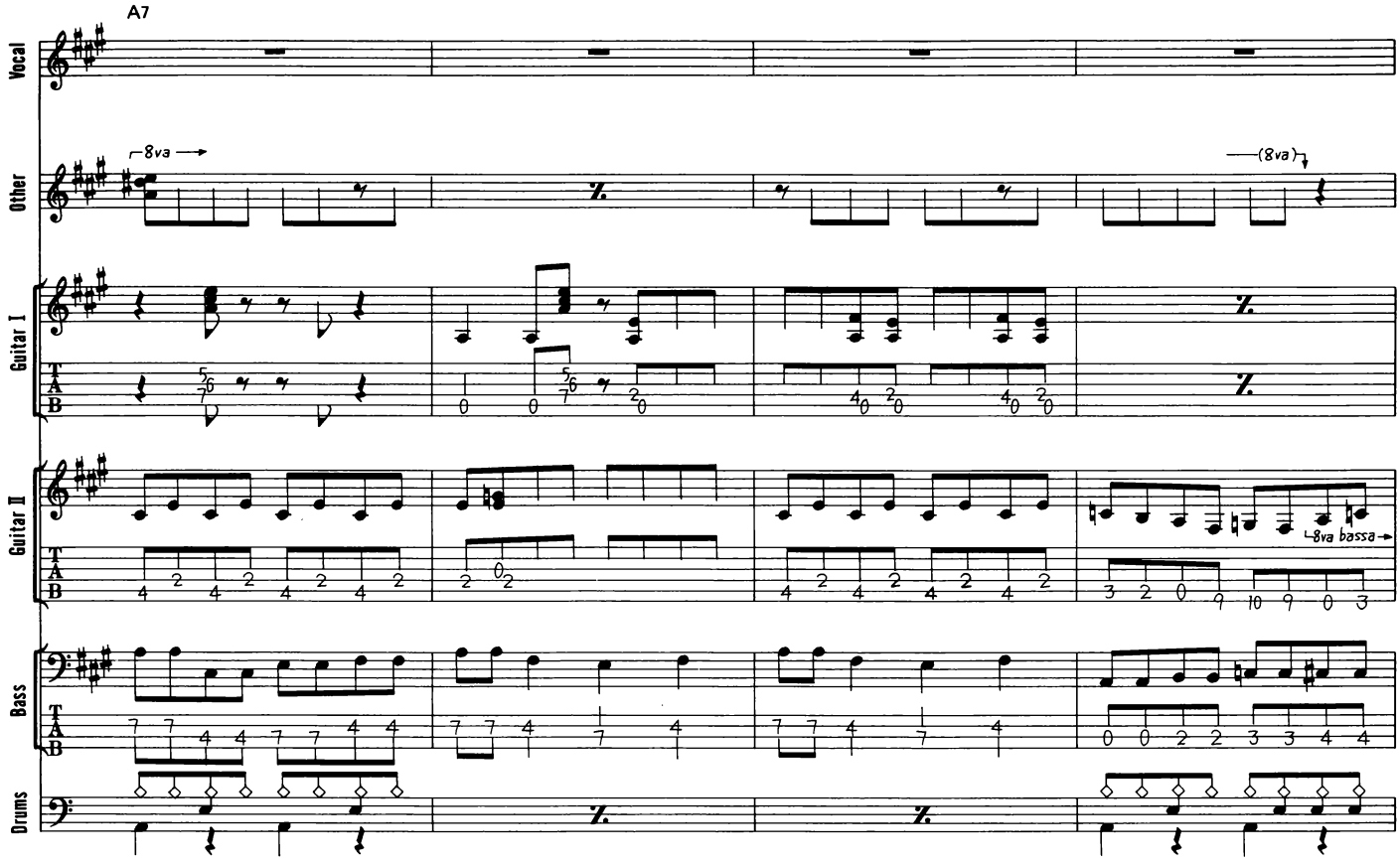

E7
A7
E7 +9
Vocal
love ya ba - by, and I know just what's to do.
I
Other
8va
Guitar I
Guitar II
8va bassa
Bass
Drums
112
B
D7
A7
still re - mem - ber, a let it be said the way you made me feel take a fool to for - get.
I
8va


D7
E7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
saw a ton o' bricks that hit me in the head 'n' what ya do lit- tle ba- by ain't o ver it yet. Ev-
8va
113
C
D7
A7
- 'ry time I see ya make me feel so fine. my heart's beat- in' cra- zy my blood's run - nin' wild. Your
sparks start fly - in' ev - 'ry time we meet. let me tell you ba- by, you knock me off my feet. Your

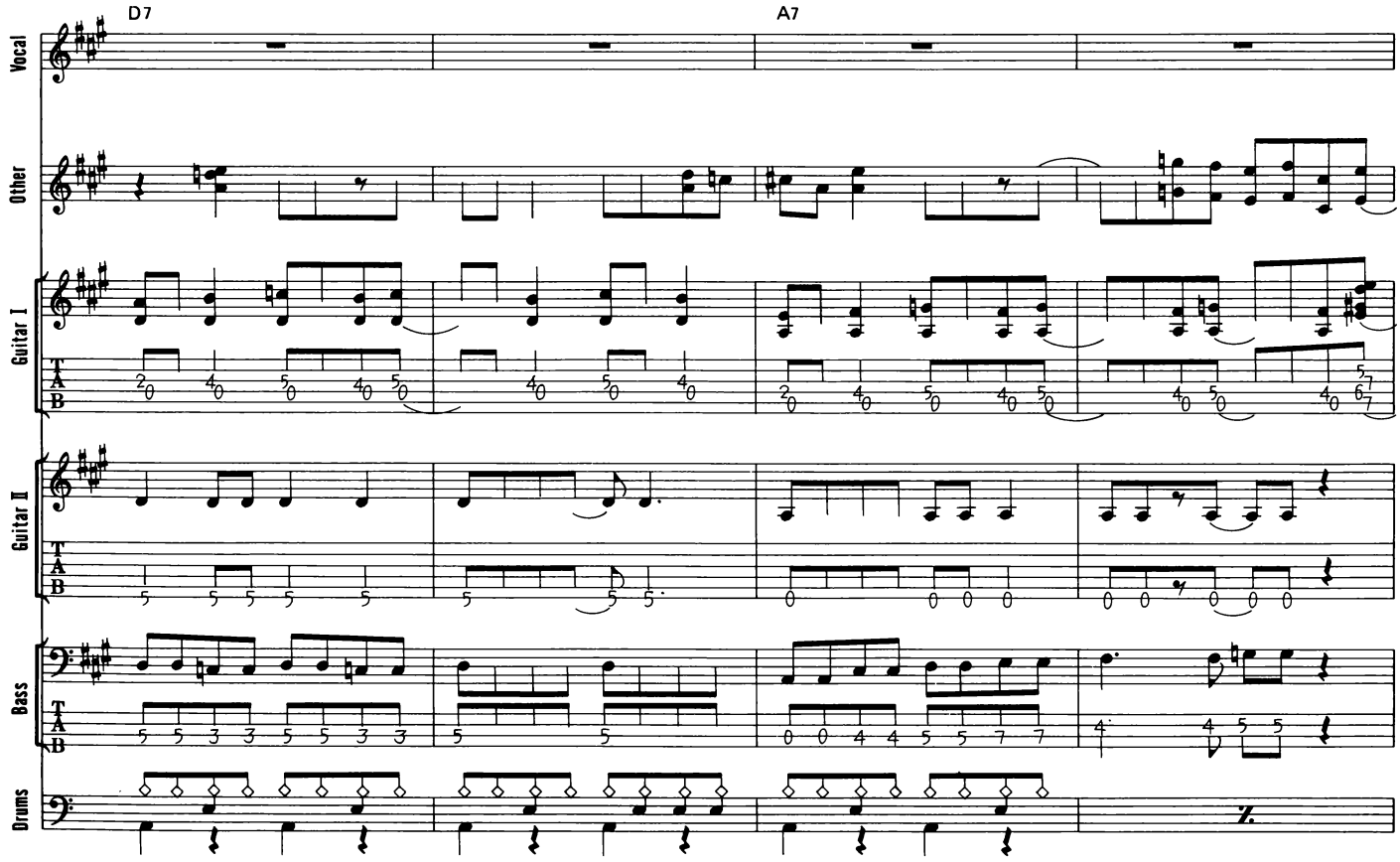

D7
E7
Vocal
lov - in' make me feel like a - might-y. might-y fine. Love me mm - ba - by, I know you're mine. I'm a
kiss - es, your lov - in', they're so God damn sweet. Don't - cha know mm - ba - by, you can't be beat. Now I'm a
8va
(8va)
15 ma
Other
Guitar I
Guitar II
Bass
Drums
114
D
A7
D7
Vocal
love struck ba - by. I'm a love struck ba - by, You got me
Other
Guitar I
Guitar II
8va bassa
H.C
D
Bass
Drums

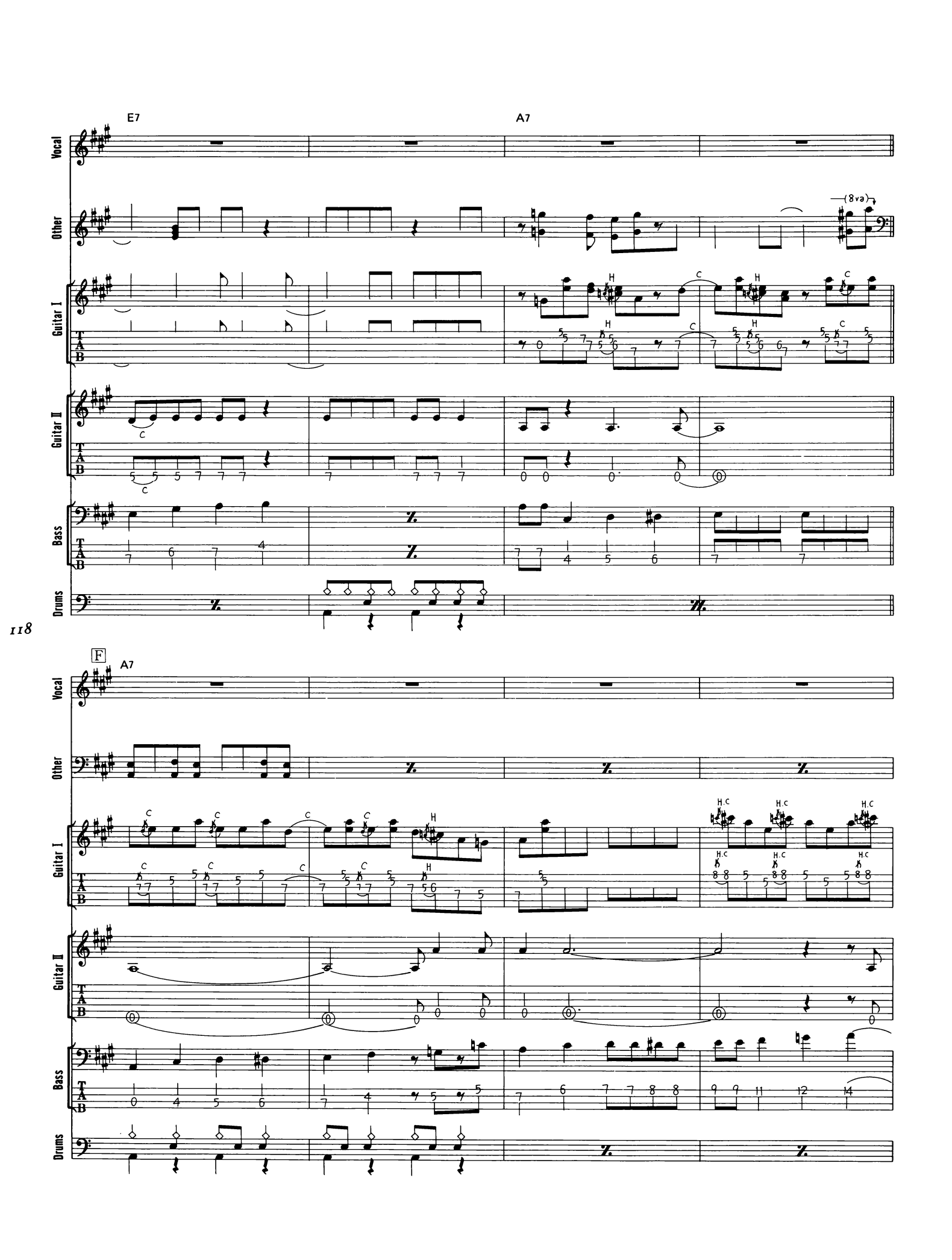

A7
to E7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
love struck mm - ba - by,
am' I know just whats to do
E
A7
H.C
H.C

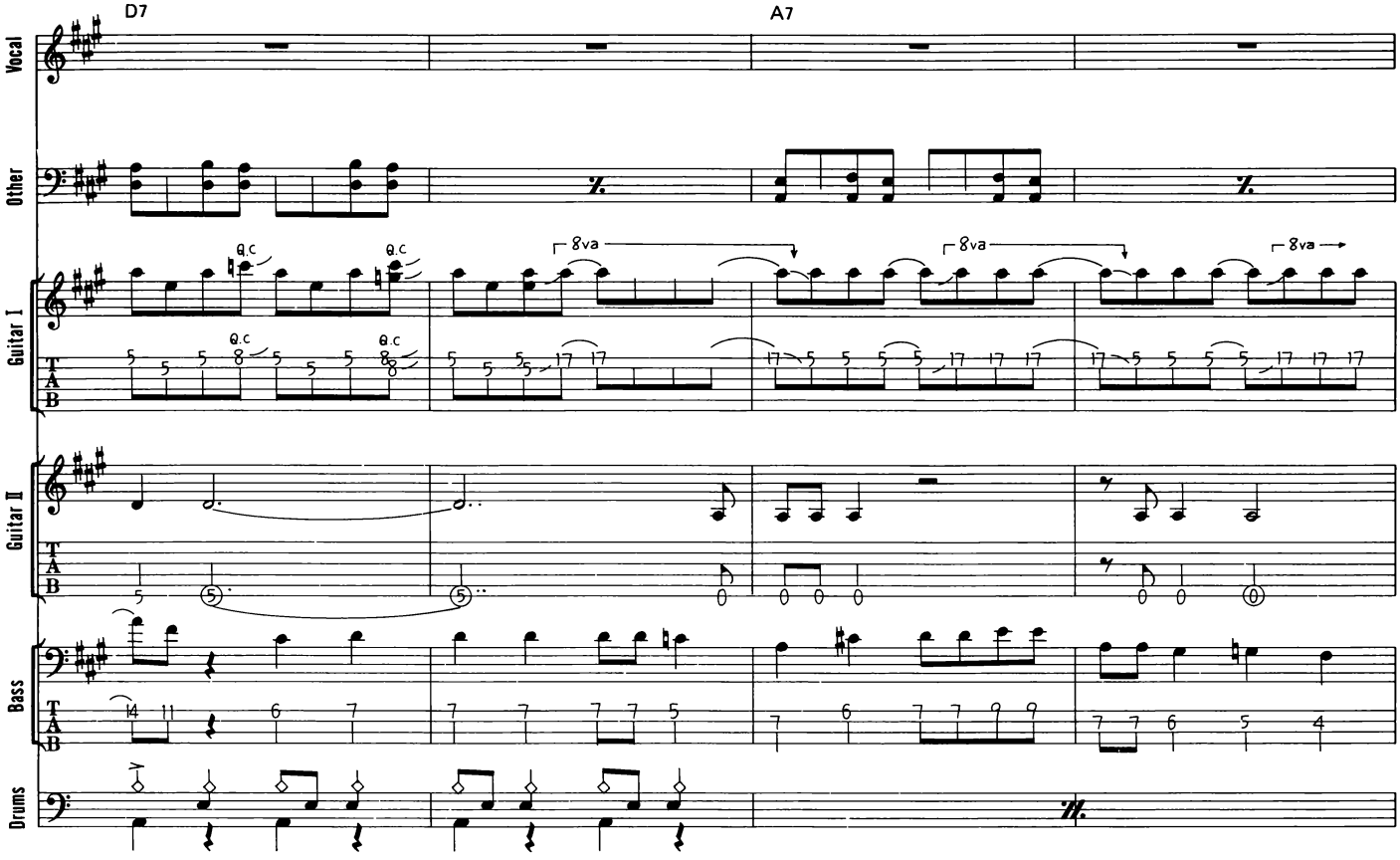

D7
A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
C
D
U
116
E7
A7
E7
H
(8va bassa)


A7
Vocal
Other
8va
(8va)
Guitar I
Guitar II
8va bassa
Bass
Drums

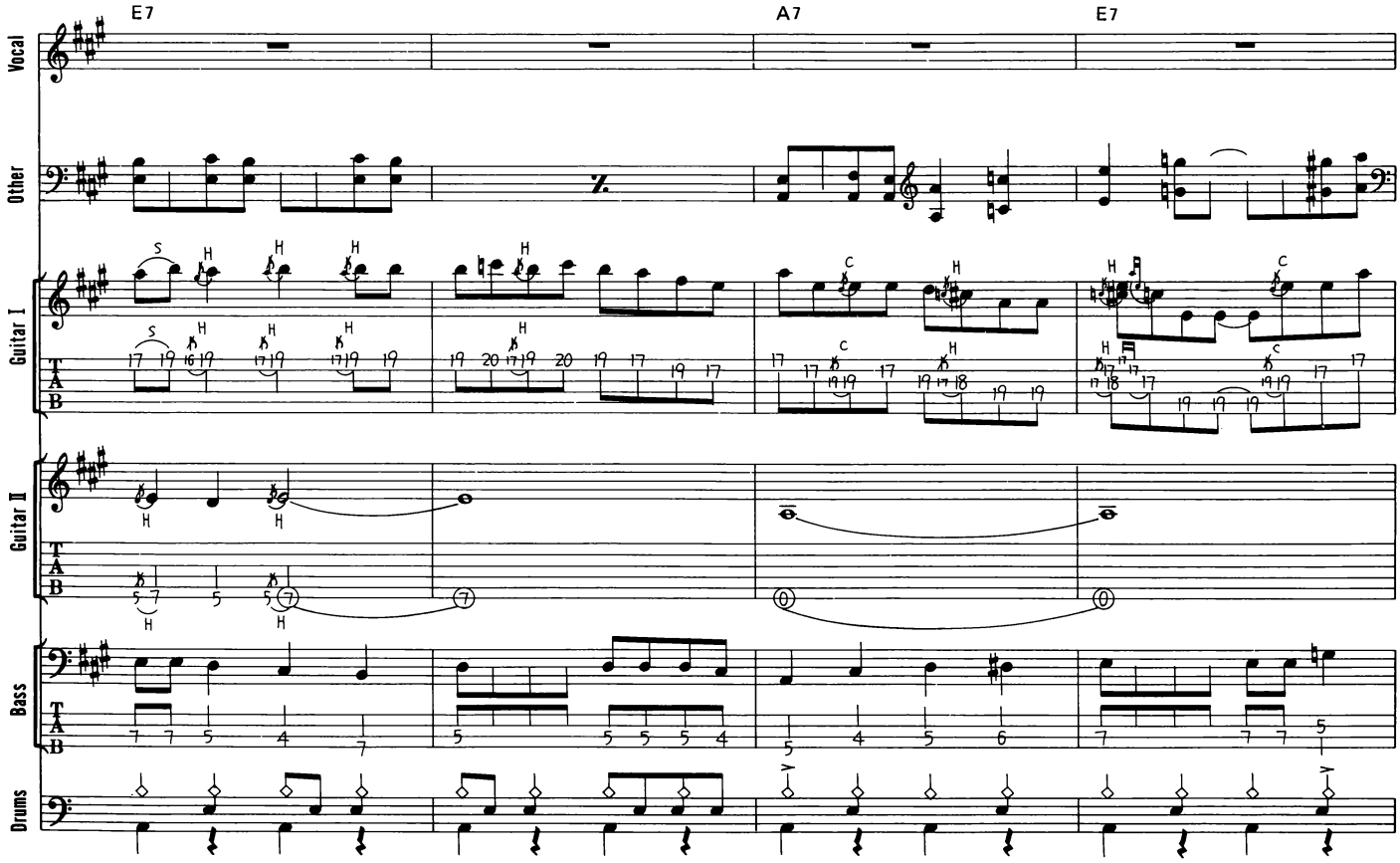


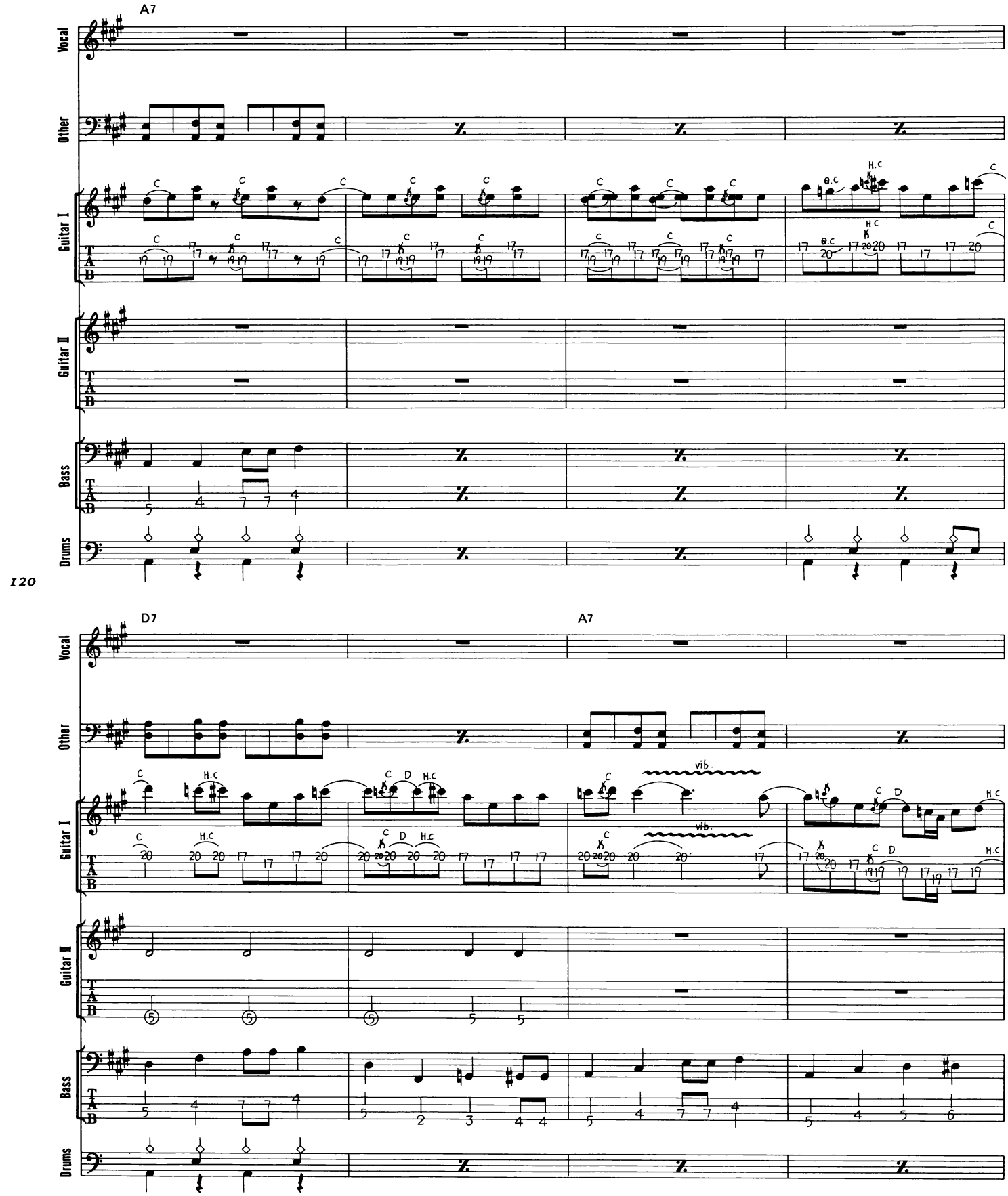

D7
A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums

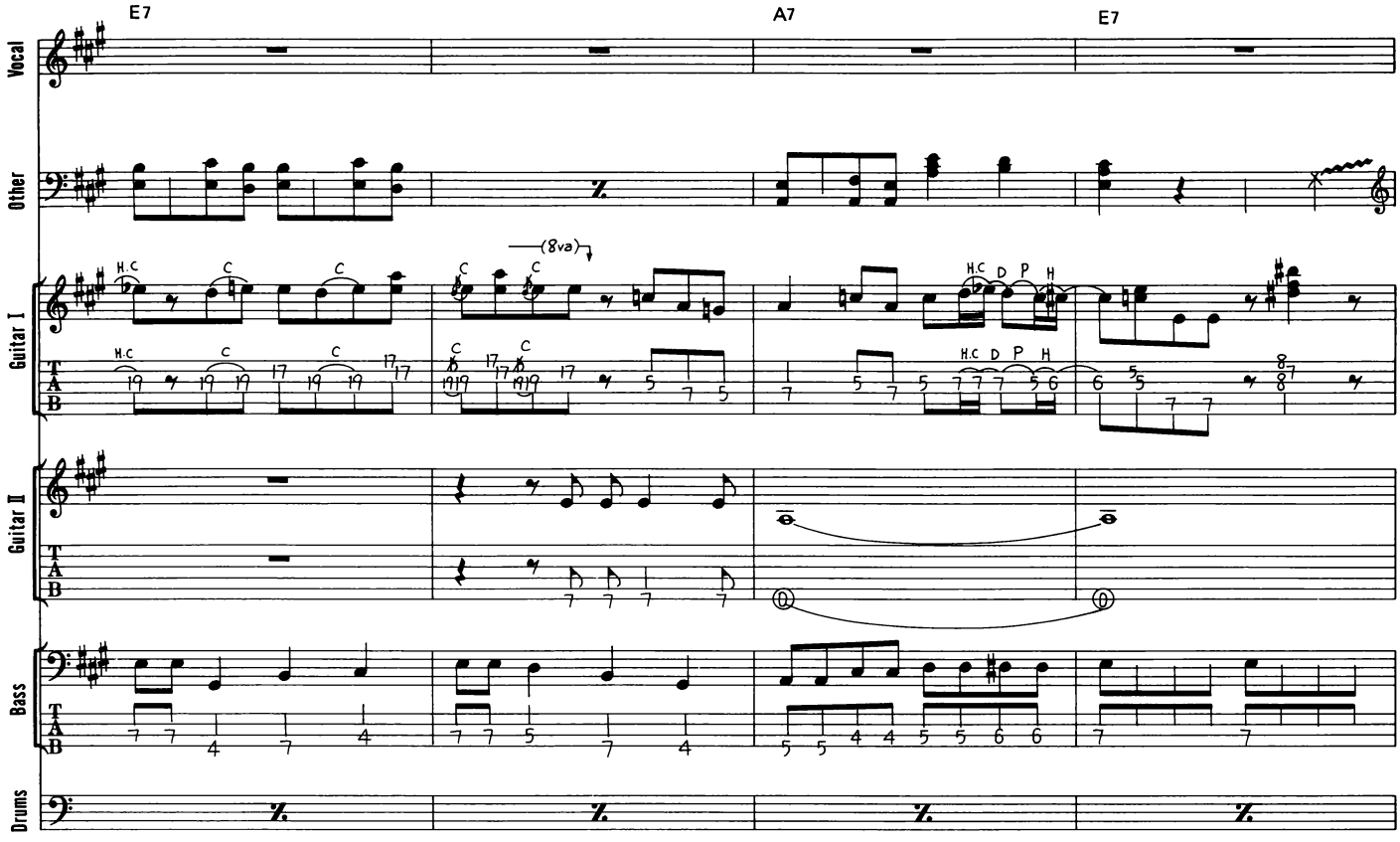

E7
A7
Vocal
Other
(8va)
Guitar I
Guitar II
Bass
Drums
T
A
B
H
C
118
F
A7
H.C


D7
A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
8va
Q.C

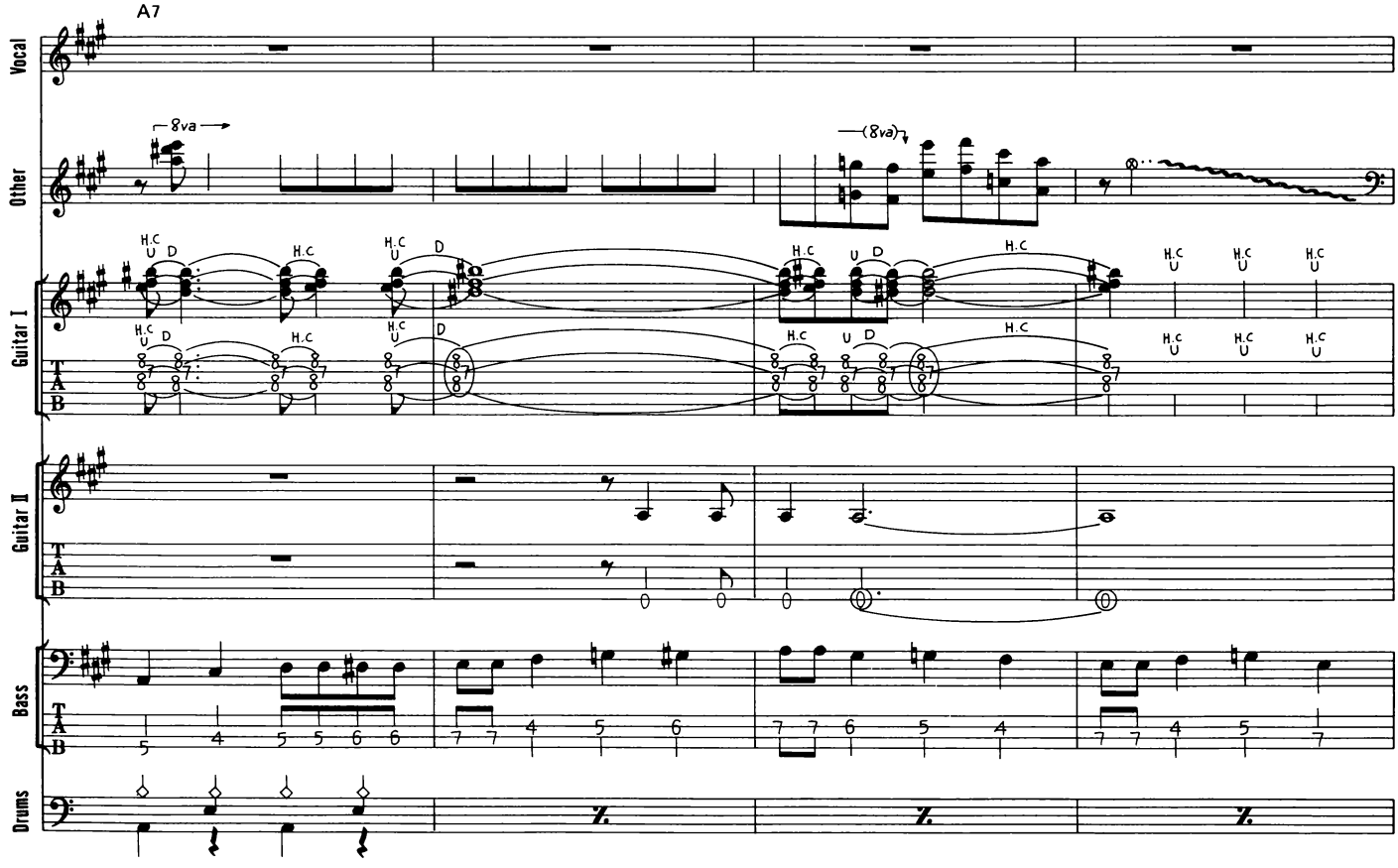


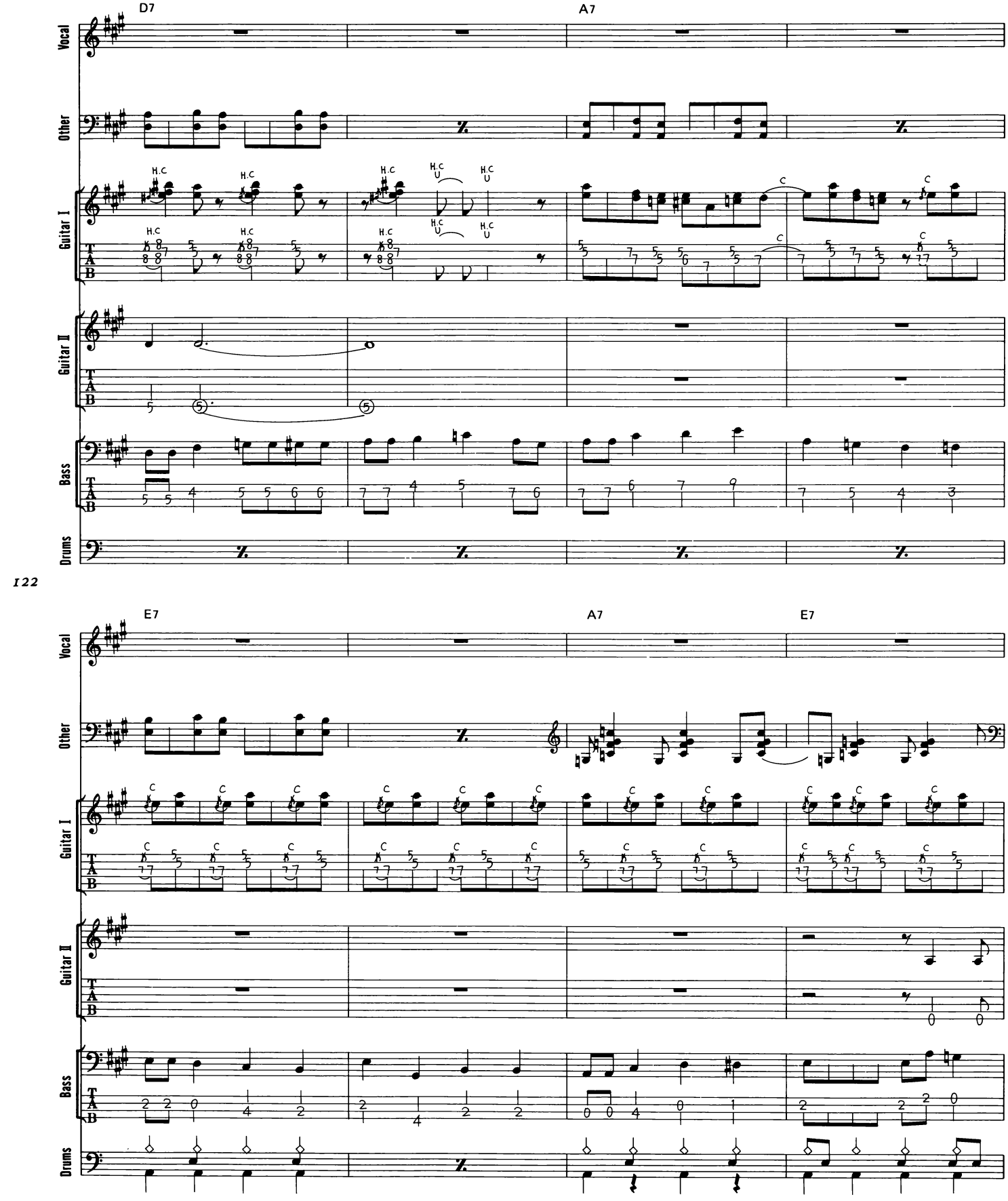

E7
A7
E7
Vocal
Other
Guitar I
Guitar II
Bass
Drums


A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
120
D7
A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums


E7
A7
E7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
(8va)
H.C
C
D
P
H

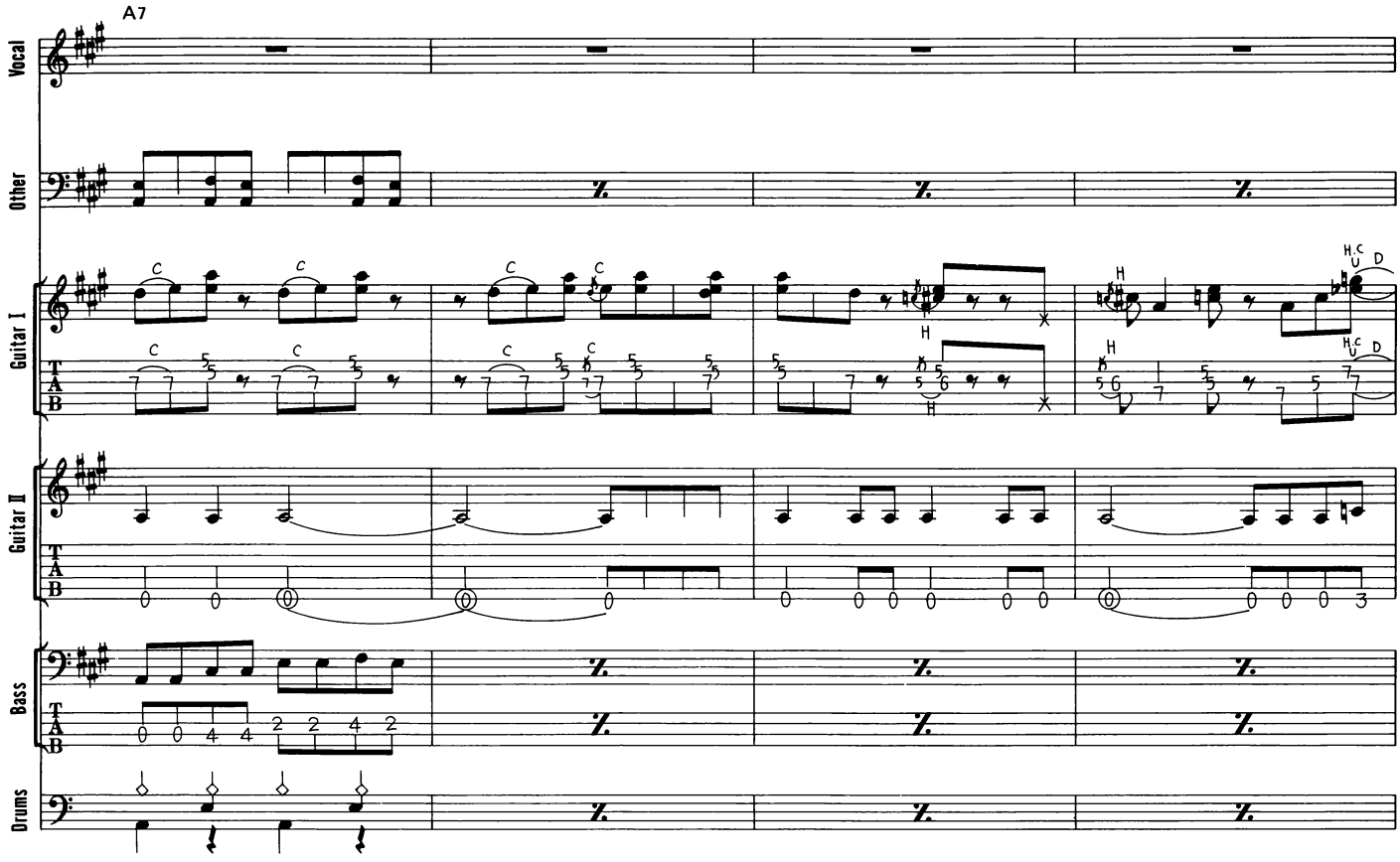



A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
8va
(8va)
H.C
U
D

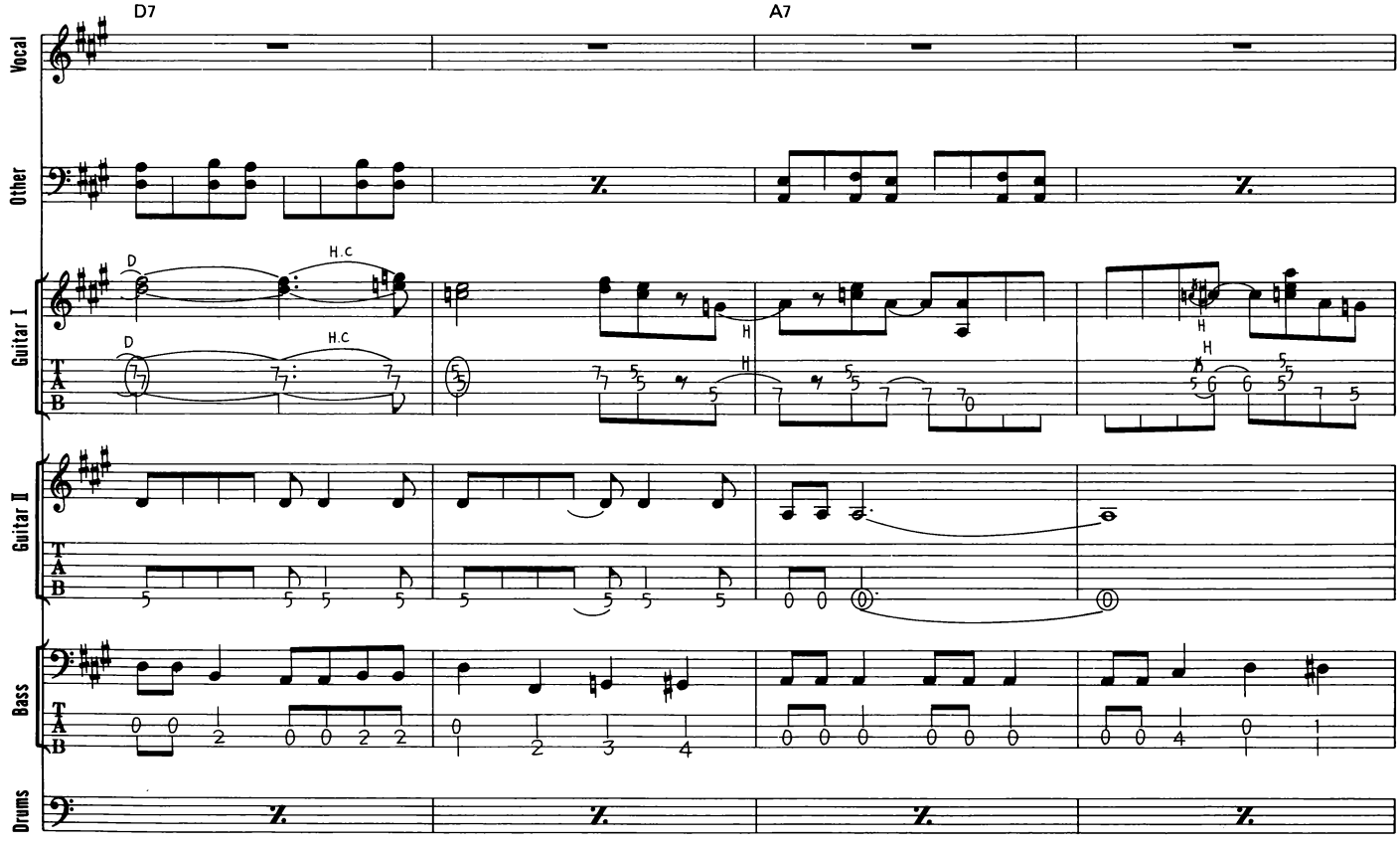

D7
A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
H.C
U
C
T
A
B

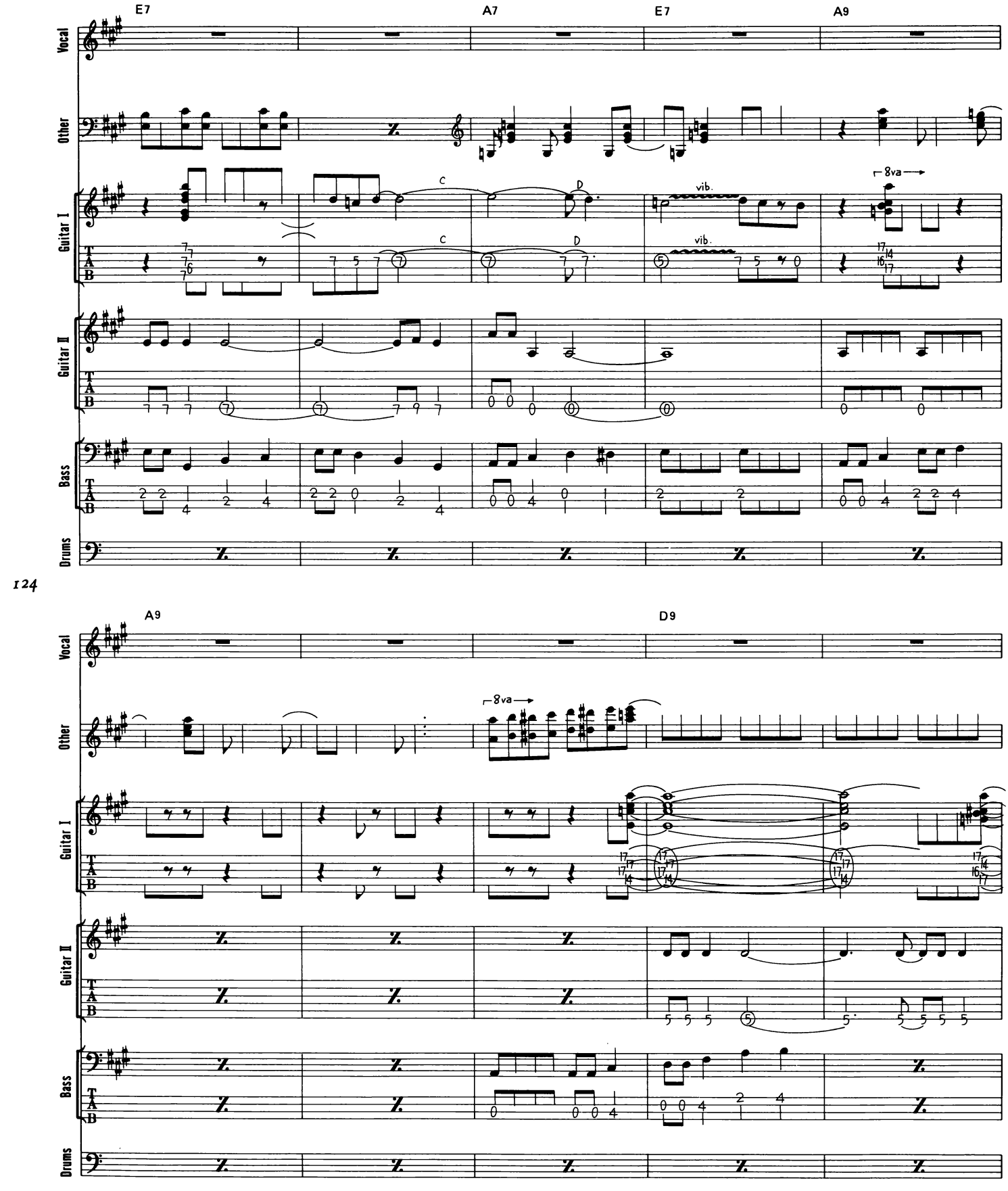



E7
A7
E7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
C
T
A
B


A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
C
H
H.C
D

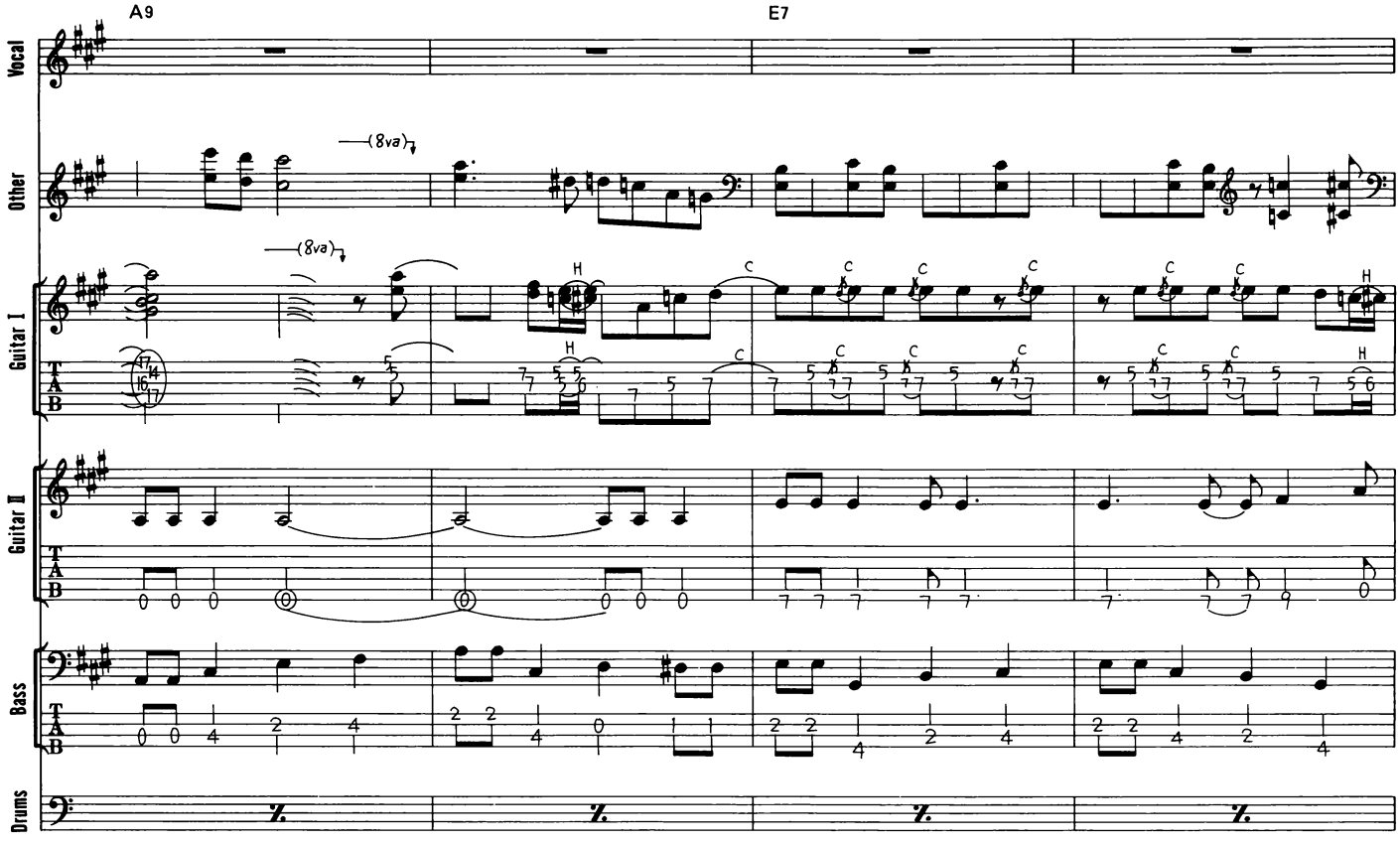



D7
A7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
D
H.C
H

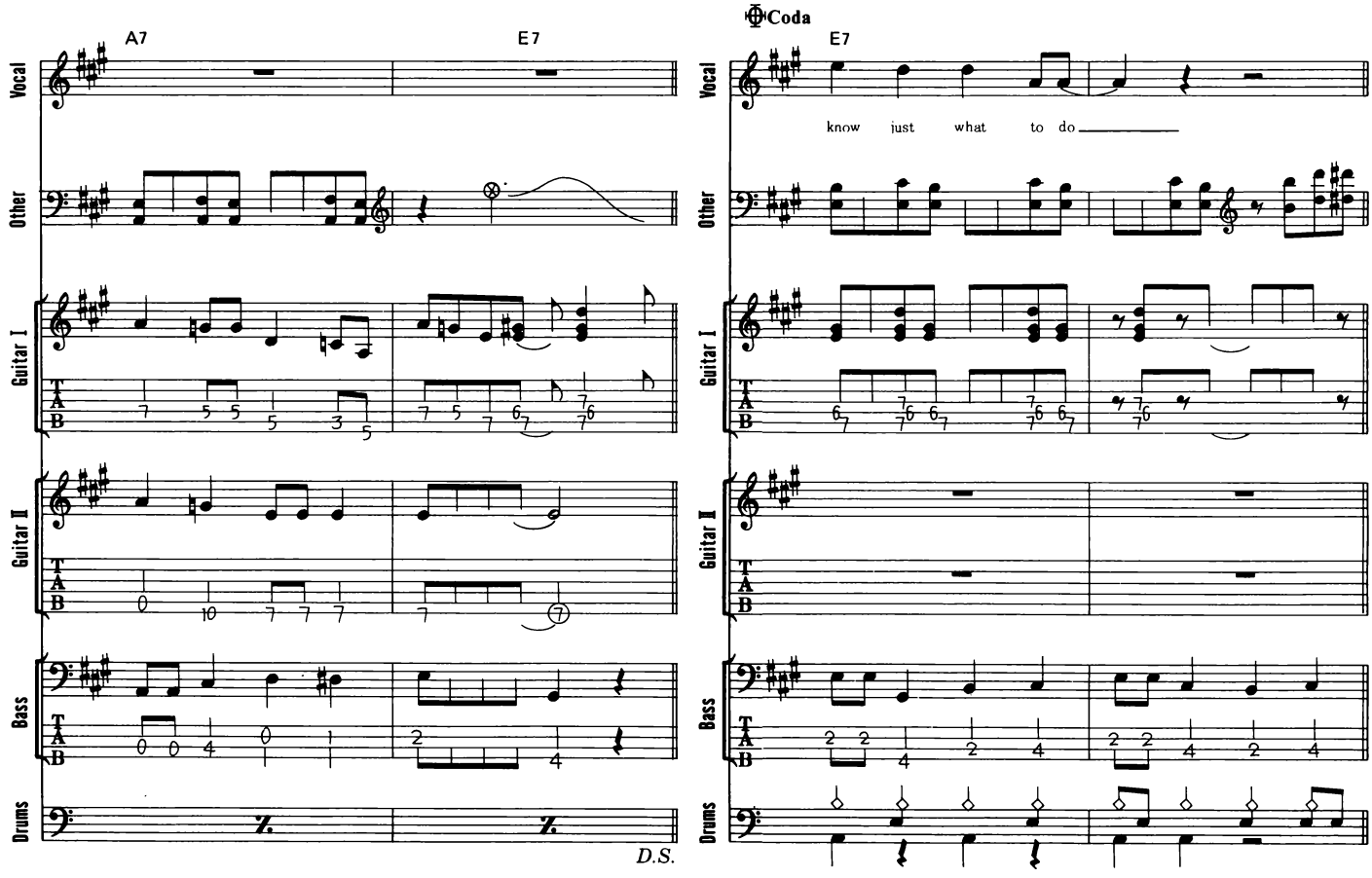

E7
A7
E7
A9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
C
D
vib.
8va

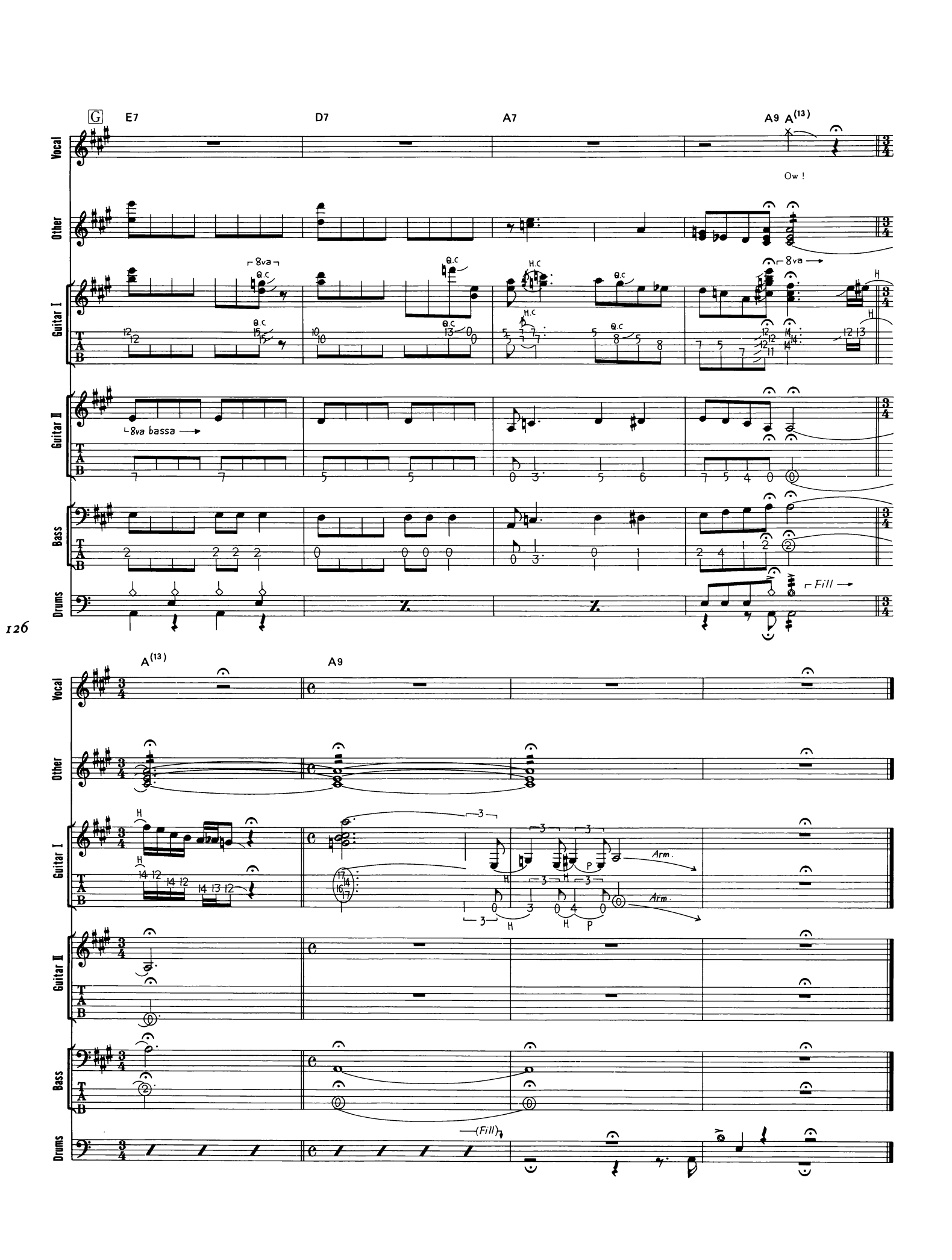



A9
D9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
8va


A9
E7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
(8va)
H
C




A7
E7
Coda
E7
know just what to do
Vocal
Other
Guitar I
Guitar II
Bass
Drums
D.S.


G
E7
D7
A7
A9
A(13)
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Ow !
8va
8va bassa
Q.C
H.C
Fill
Arm.
(Fill)
126

# CHANGE IT

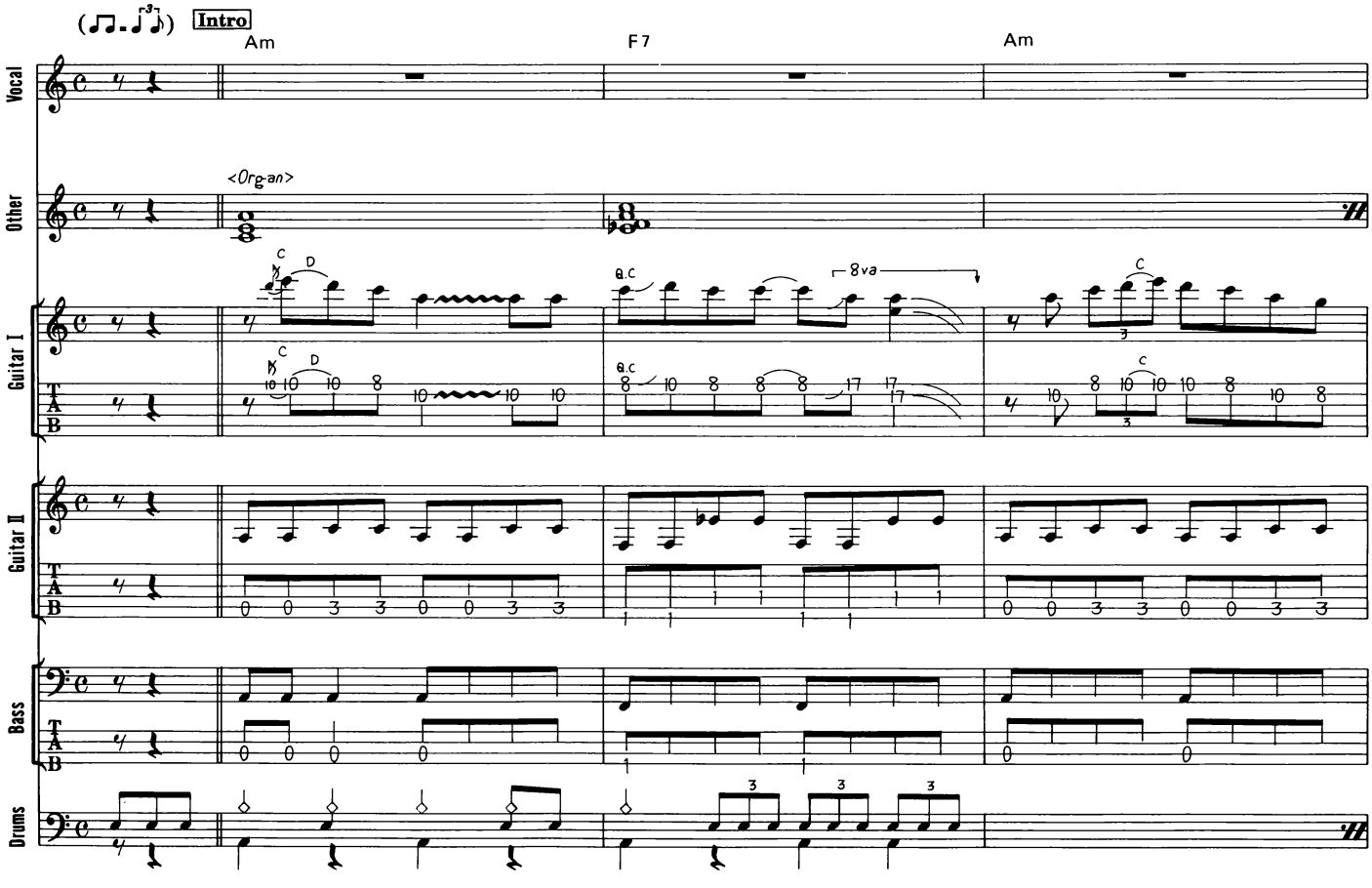
チェンジ・イット

**Words & Music by Doyle Bramhall**

８分音符が３連のノリになっている“シャッフル・ビート”の曲だ。ミディアム・スローといったテンポであり、演奏しやすいスピードではあるが、各パートがこのシャッフルのリズムをしっかりと合わせて演奏する事が重要なポイントとなりそうだ。ベースやドラムなどは非常にオーソドックスなパターンをプレイしており、ベースなど単純にルート音を８分音符で弾いているものがほとんどだ。それだけに、このシャッフルの基本ビートをしっかりとキープして、全体のリズムのノリをリードするようなプレイを心掛けてもらいたい。ギターは２本で演奏されているが、スティーヴィー・レイ・ヴォーンは上段のギター１をプレイしている。どちらのギターもエフェクターなどを使っていないナチュラルなサウンドだ。少しディストーション気味ではあるが、これはアンプによる自然なディストーションであり、ストラト本来のサウンドでのプレイと言えるだろう。ギター２はシンプルなリフをプレイしているものだ。これもベースと同様に基本的なシャッフル・ビートを正確にキープするようにしよう。このギターは時々３連符などを使ったフィル・インも入れられているので、リズムには十分に注意してもらいたい。Dや Gの部分ではスティーヴィーのソロをたっぷりと聴く事が出来る。スピードの速いフレーズなどはあまり弾かれていないが、少しタメを効かせたチョーキング・フレーズなど、味のあるプレイを行っているようだ。ピッキングは強めにし、チョーキングのタイミングに気を付けて演奏しよう。１つ１つのフレーズを丁寧に、感情を込めるようにプレイする事がポイントだ。

【Tuning : Half Step Down】



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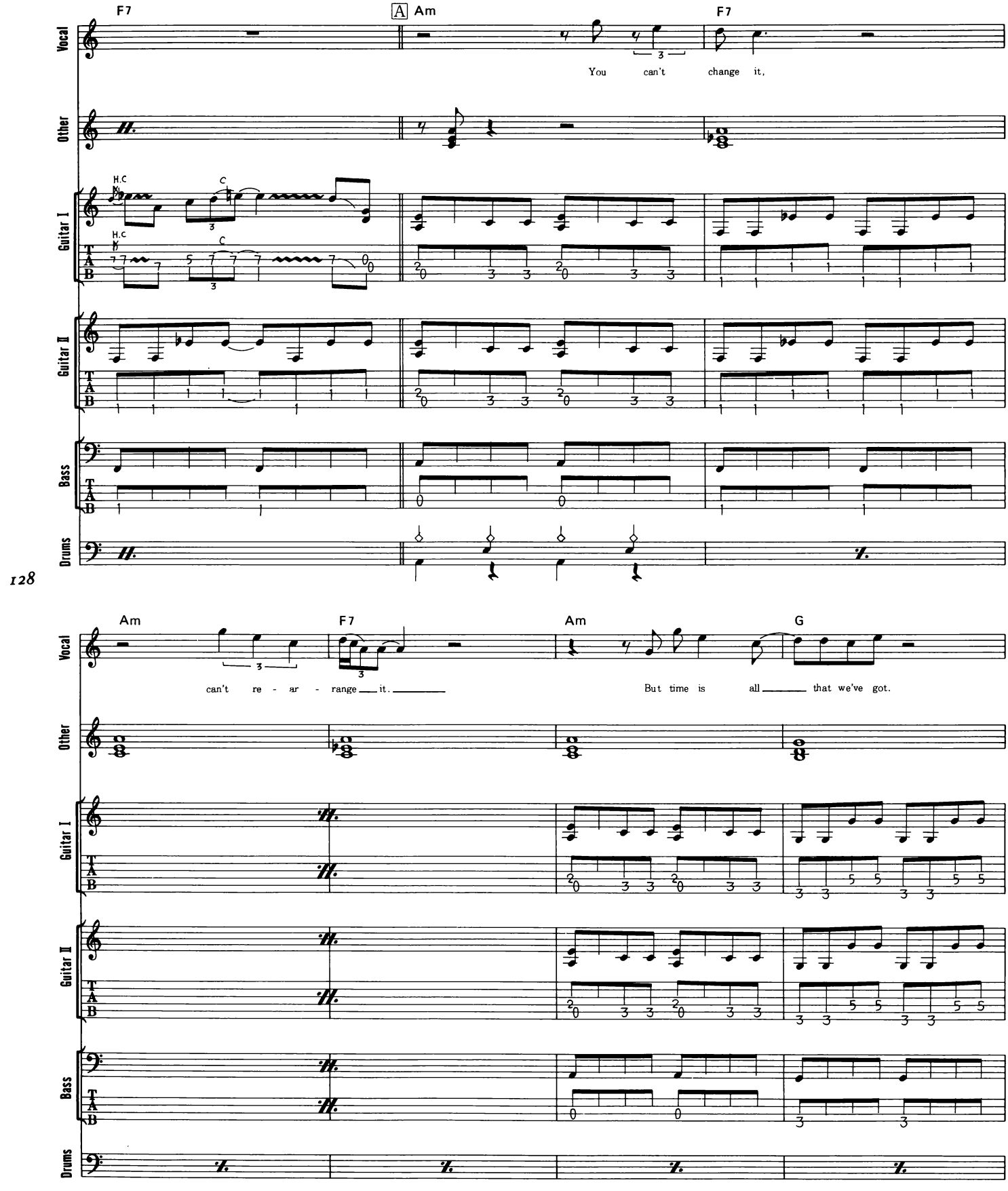
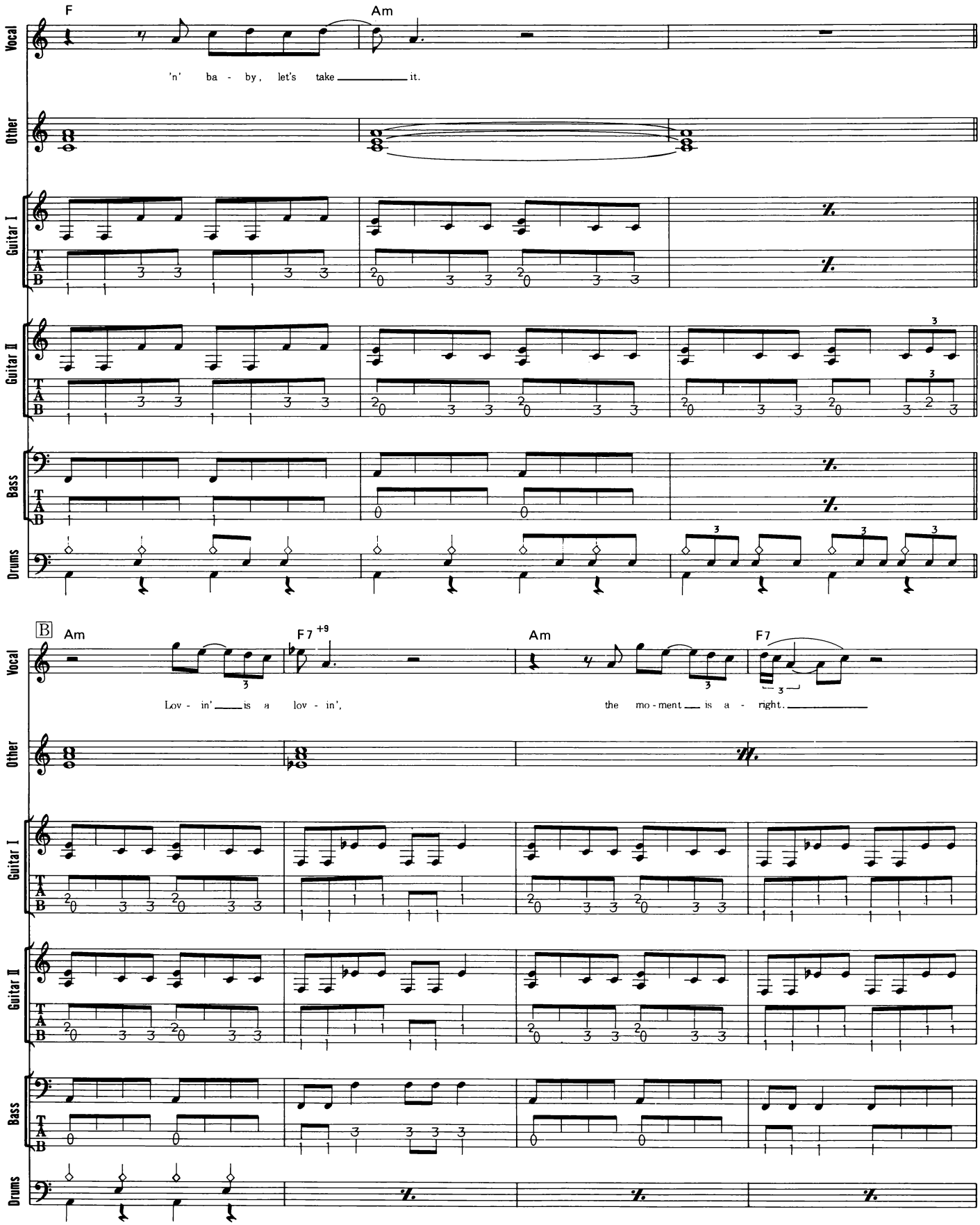
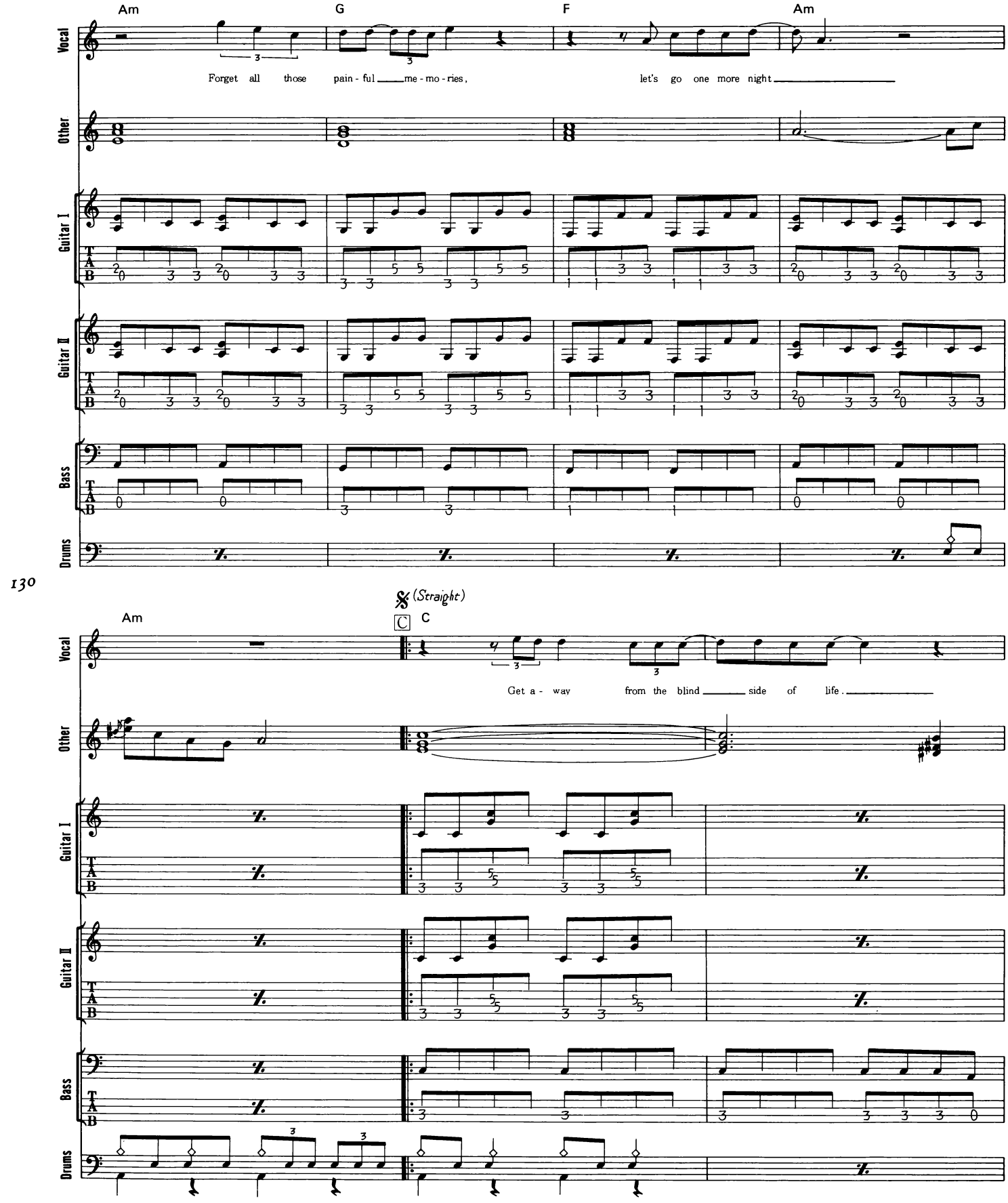
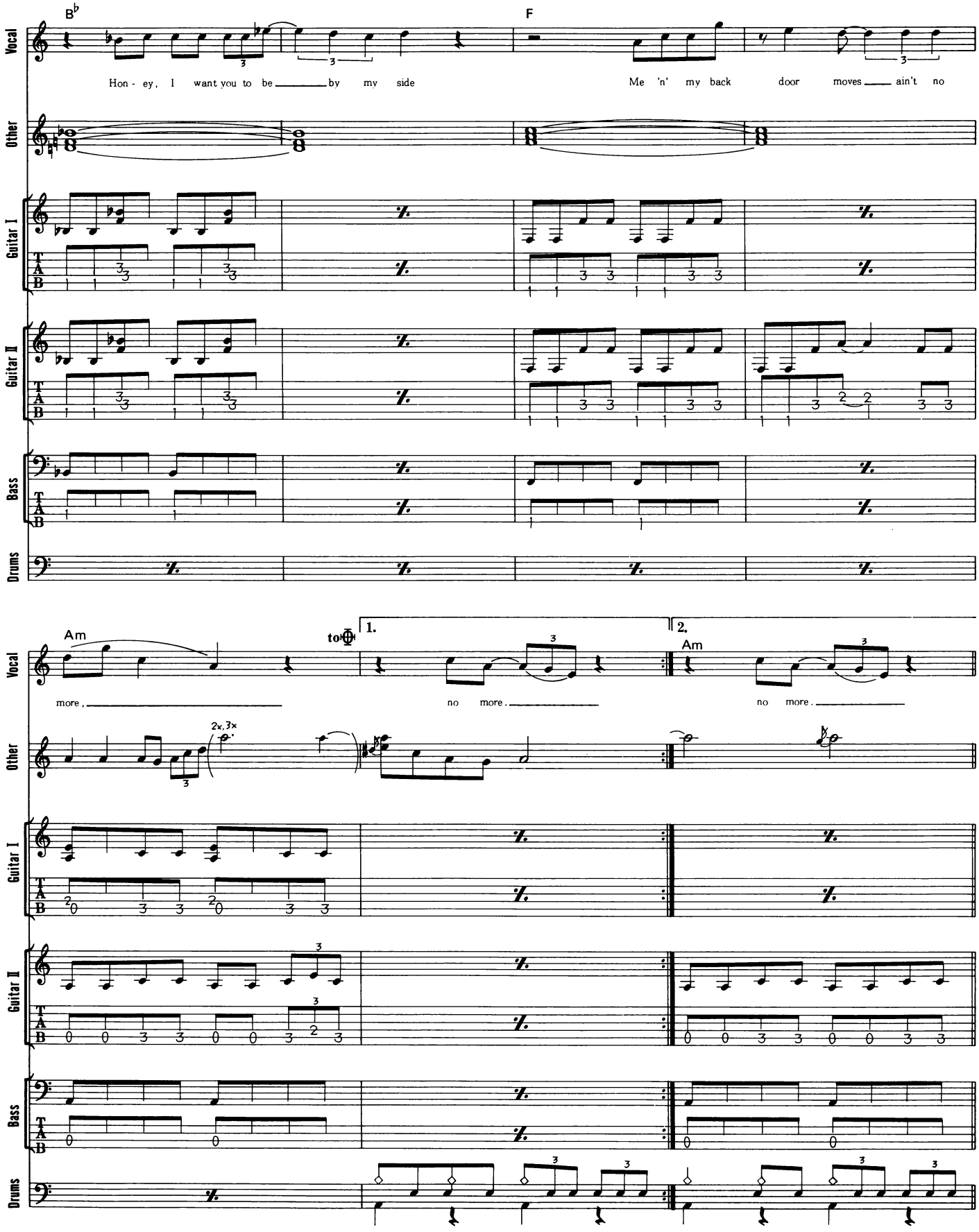
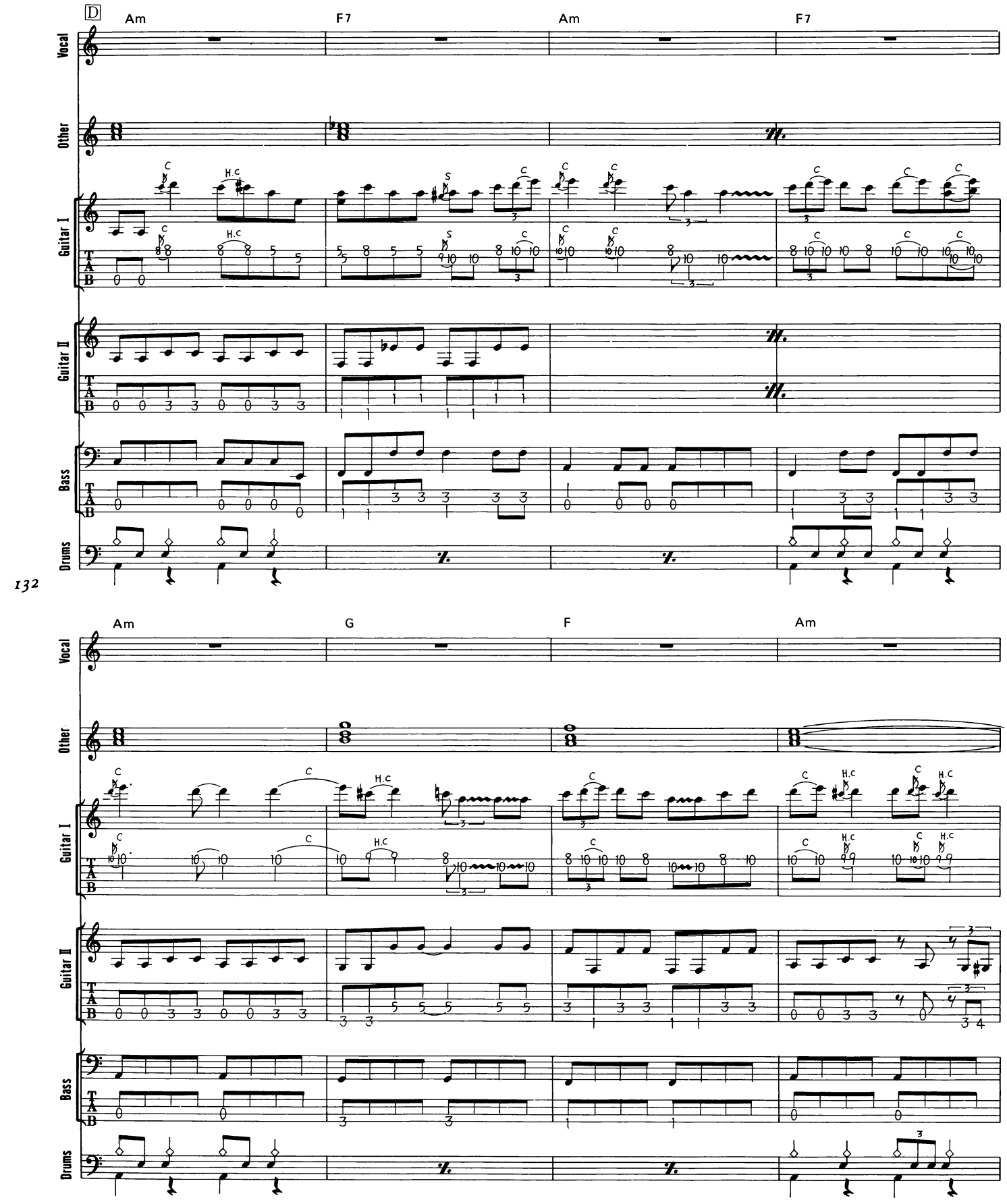
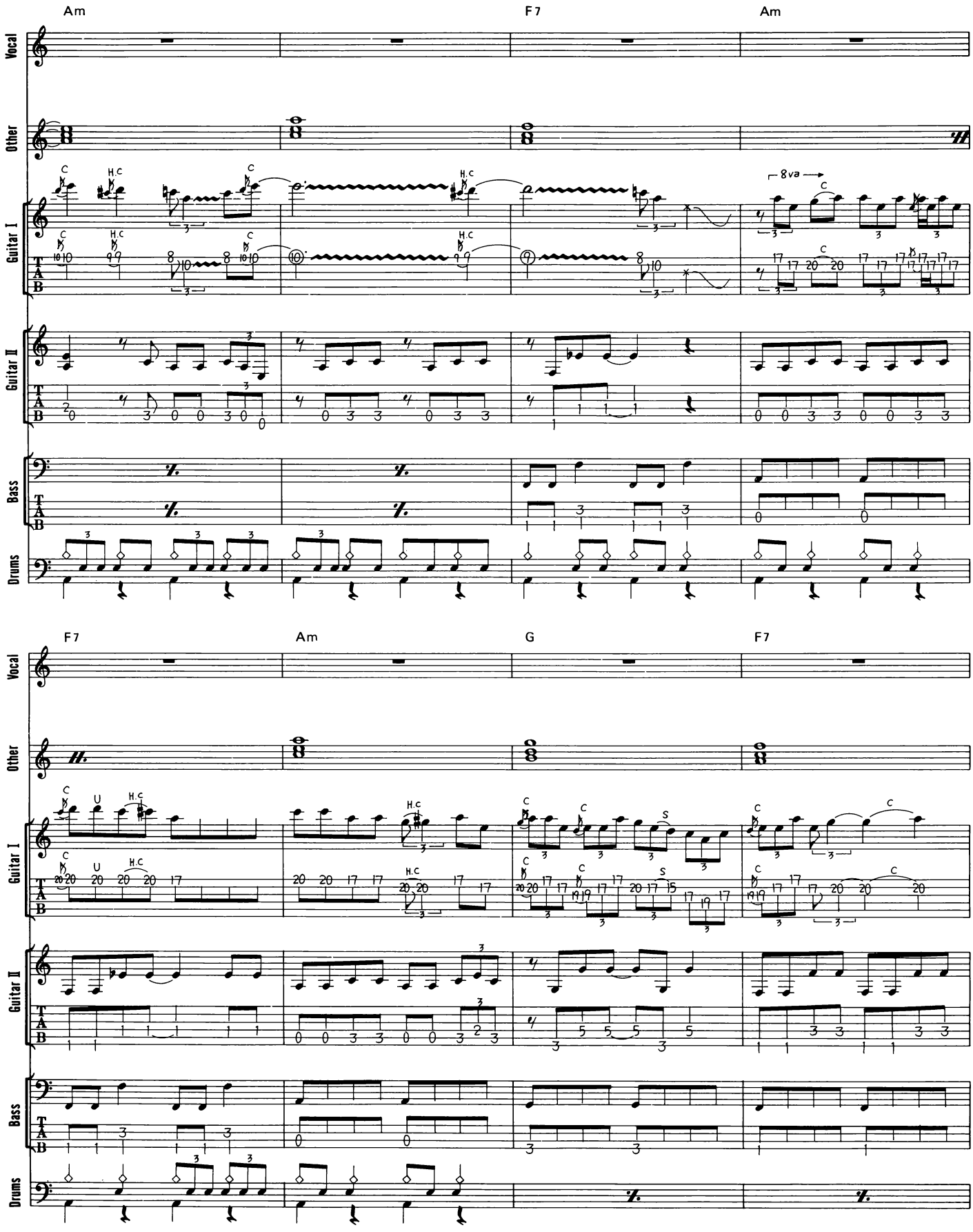

F7
A Am
F7
Vocal
You can't change it,
Other
Guitar I
H.C
C
Guitar II
Bass
Drums
Am
F7
Am
G
can't re - ar - range it.
But time is all that we've got.

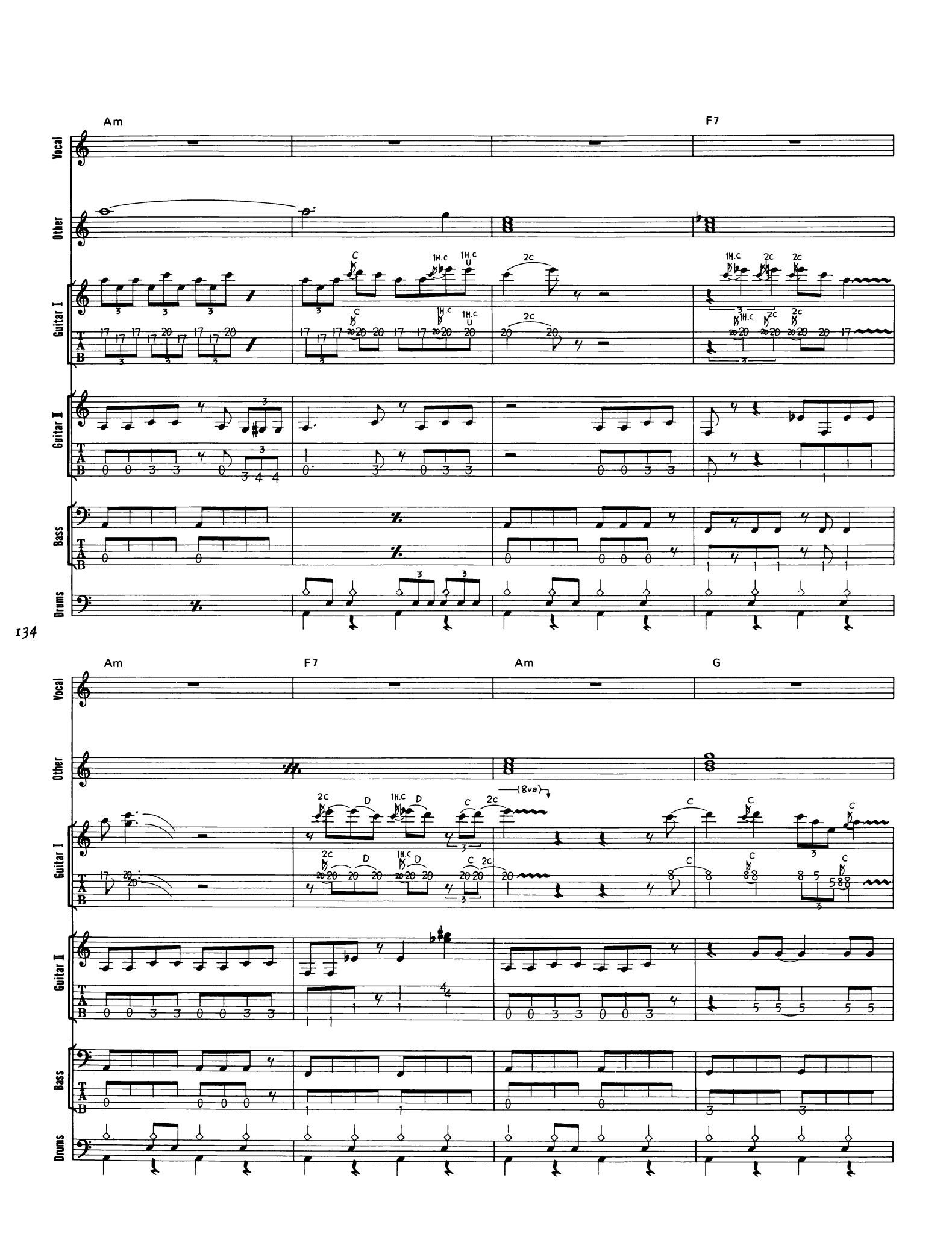

F
Am
Vocal
'n' ba - by, let's take it.
Other
Guitar I
Guitar II
Bass
Drums
B
Am
F7 +9
Am
F7
Lov - in' is a lov - in',
the mo - ment is a - right.

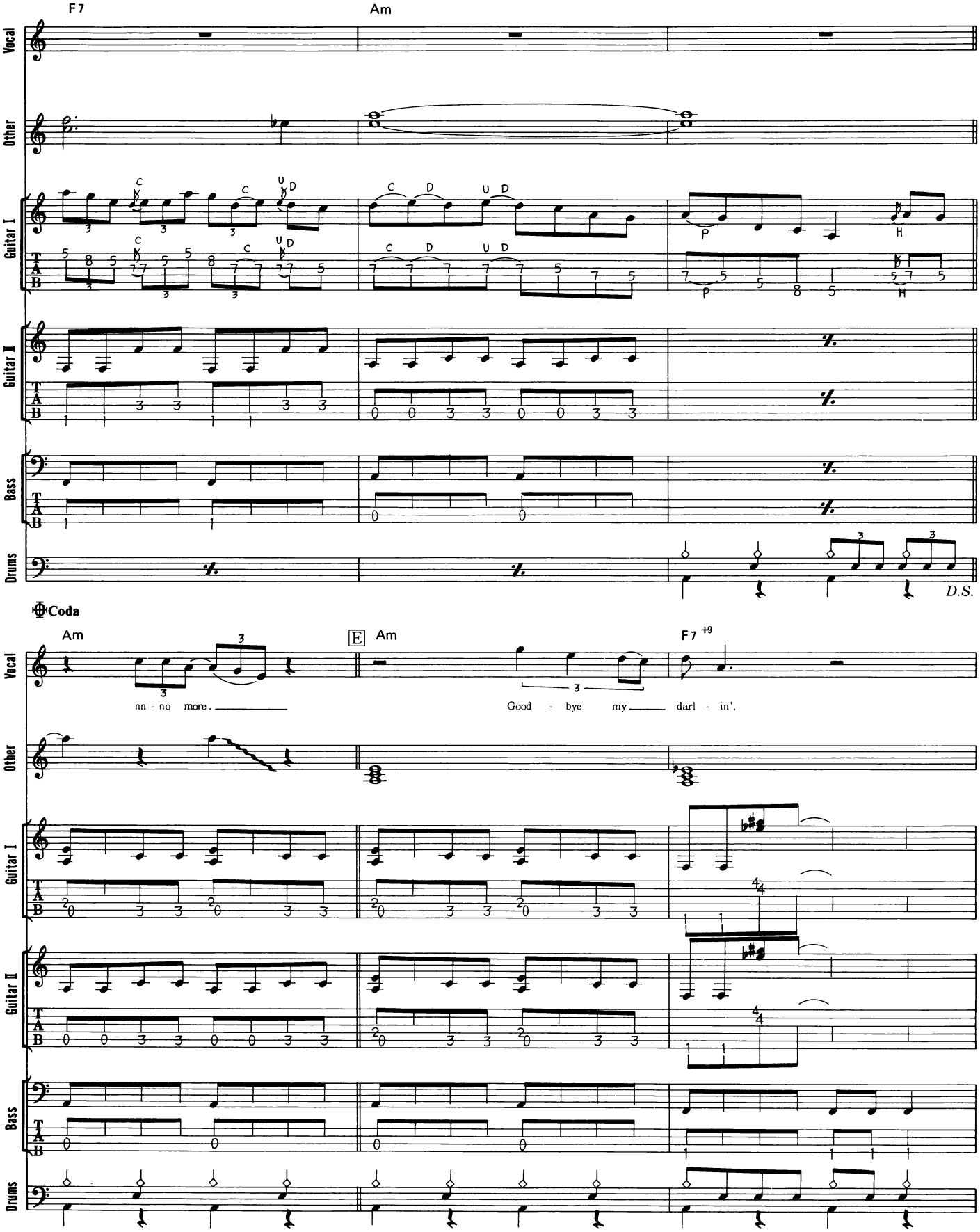

Am
G
F
Am
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Forget all those pain - ful me - mo - ries,
let's go one more night
130
(Straight)
C
Am
C
Get a - way from the blind side of life.

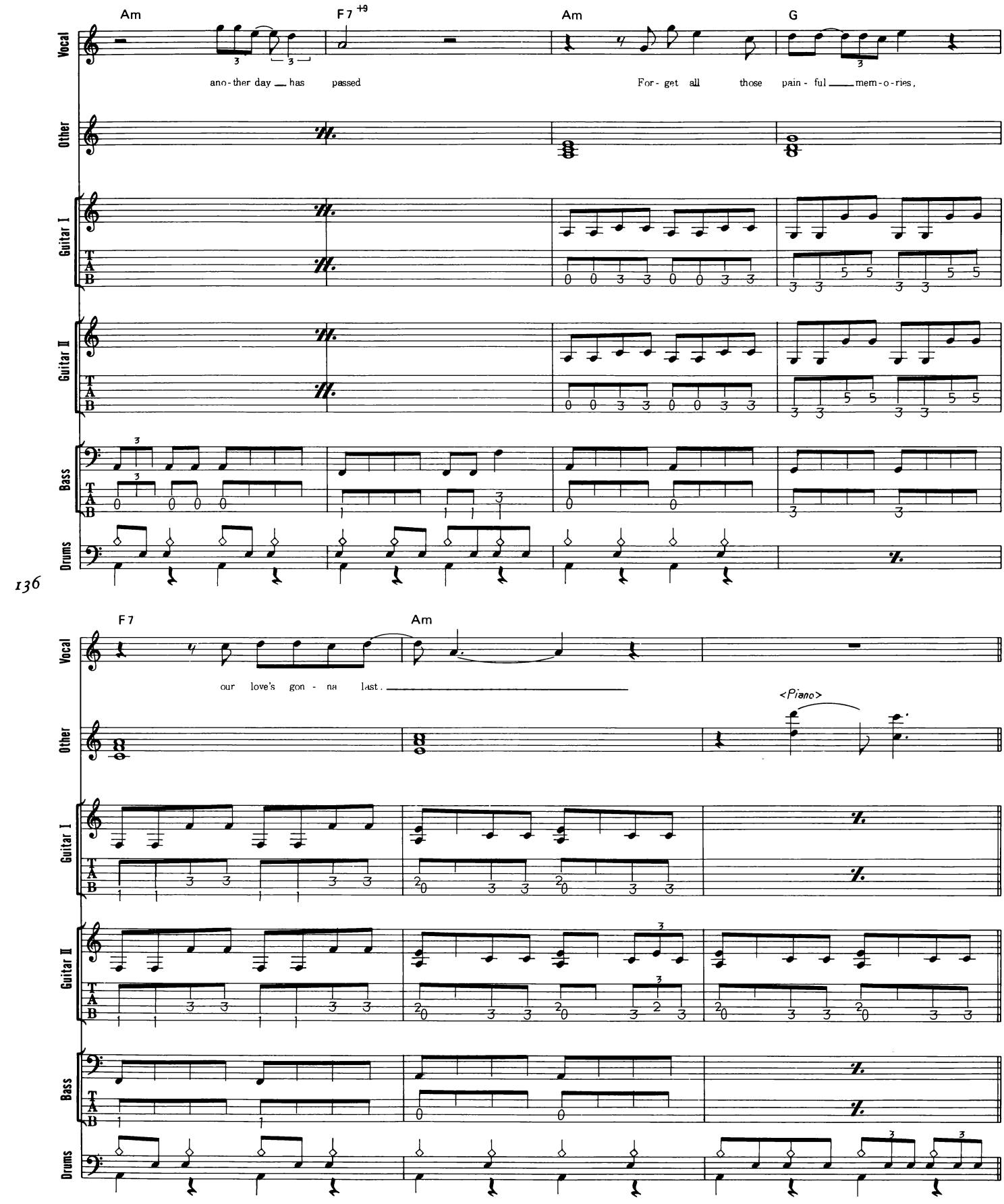

B♭
F
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Hon - ey, I want you to be by my side
Me 'n' my back door moves ain't no
Am
to ⊕
1.
2.
Am
more,
no more.
no more.
2x, 3x

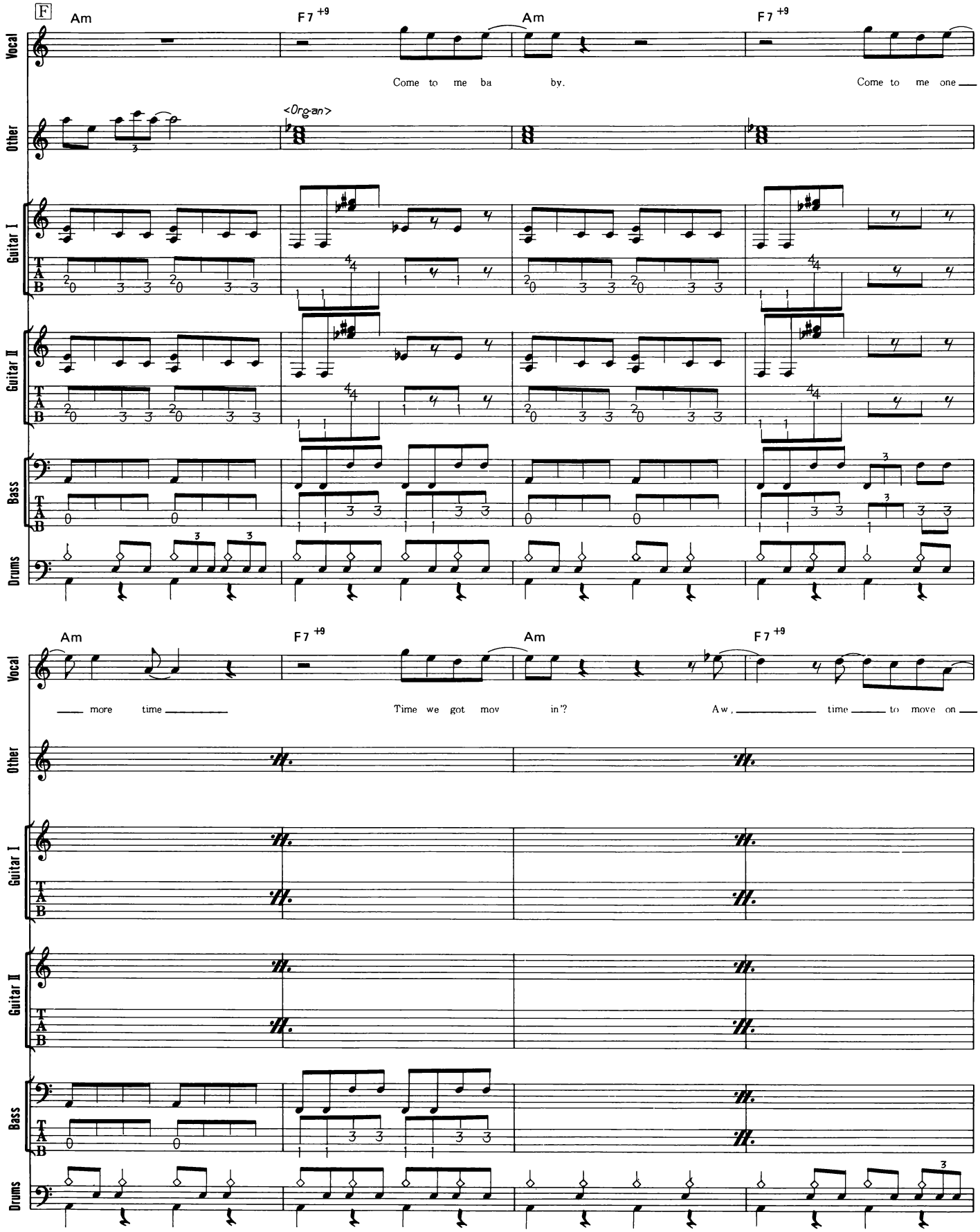

D
Am
F7
Am
F7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
H.C
C
S
132
Am
G
F
Am
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
H.C
C

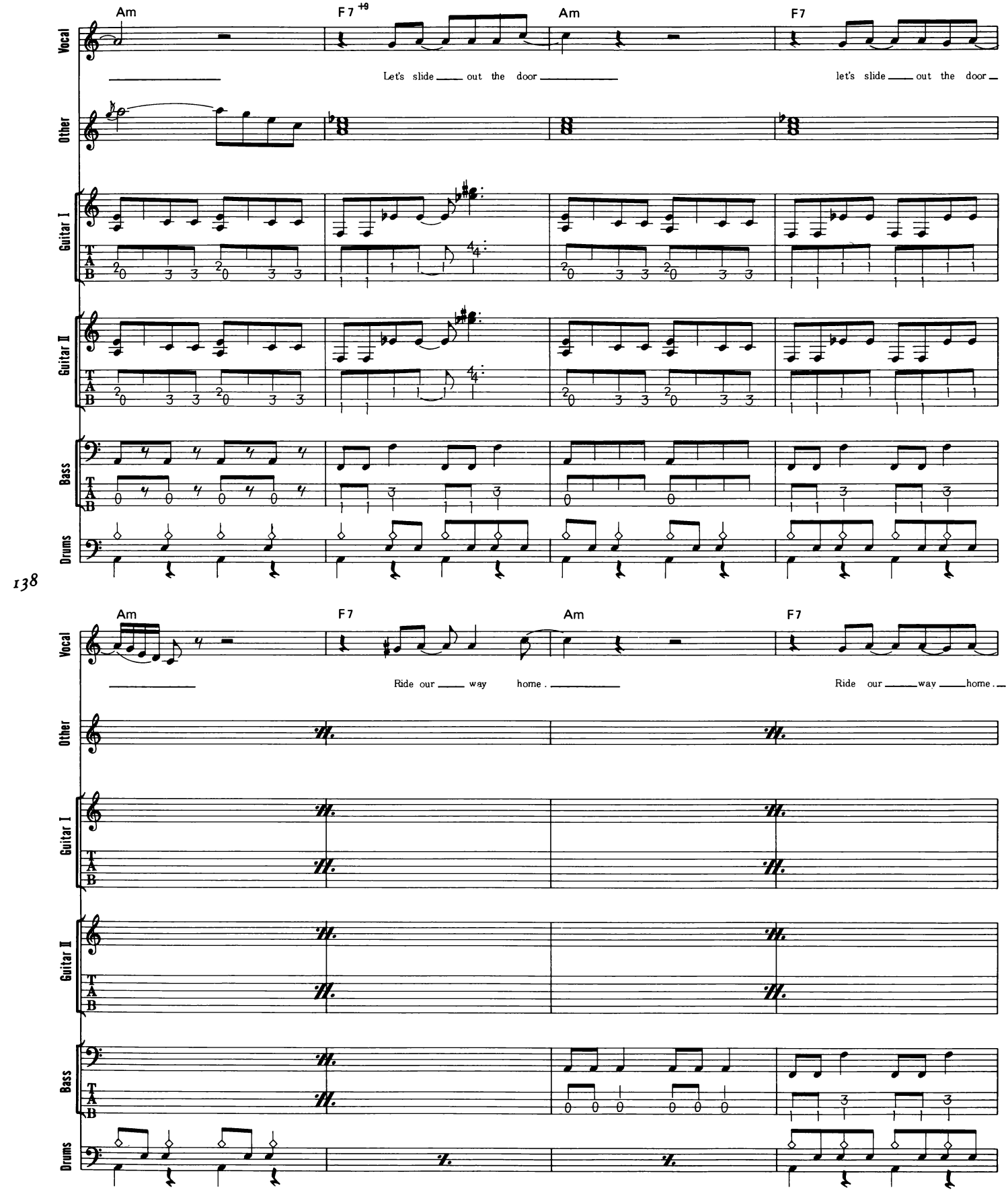

Am
F7
Am
Vocal
Other
Guitar I
Guitar II
Bass
Drums
8va
F7
Am
G
F7

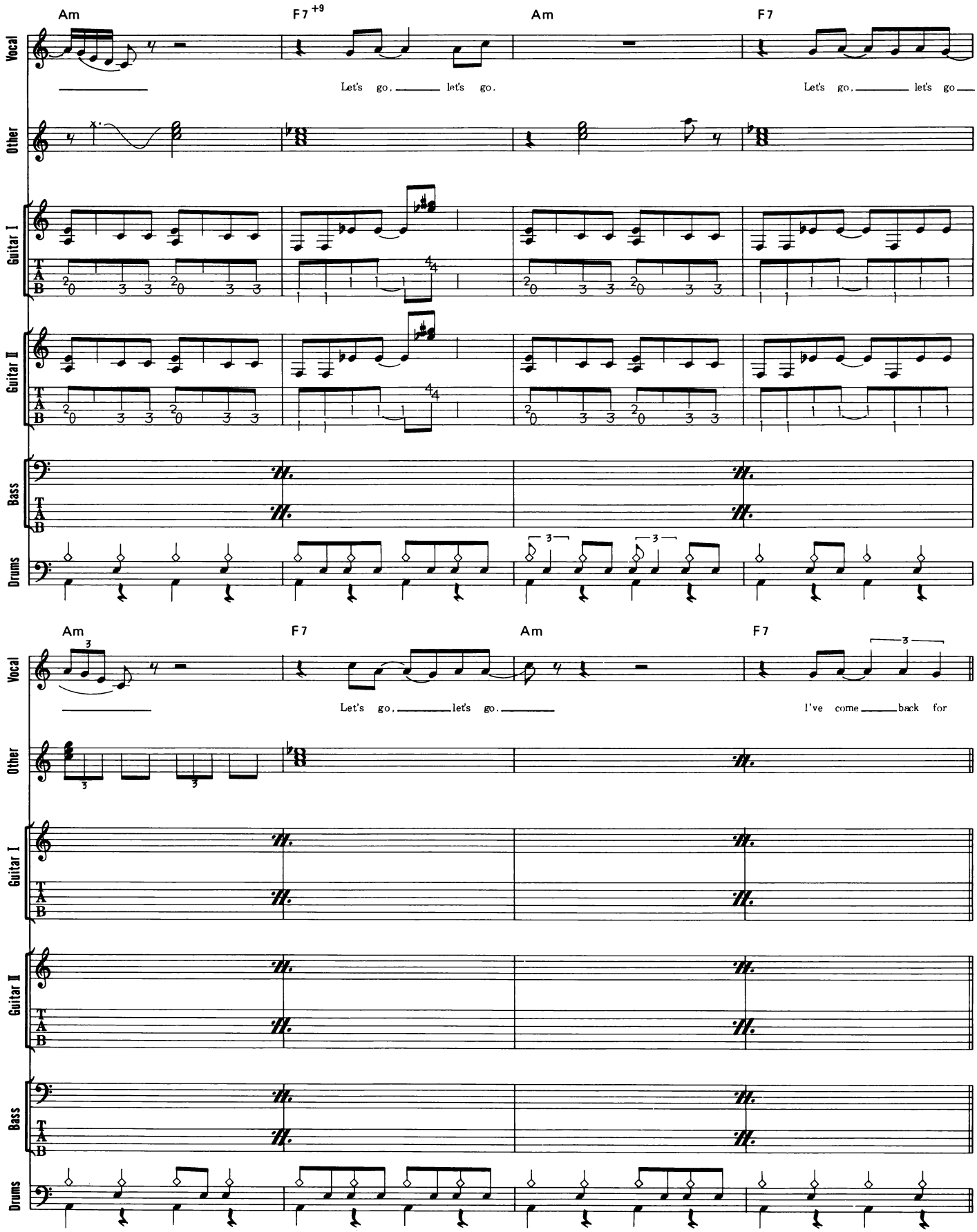

Am
F7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
Am
F7
Am
G
(8va)

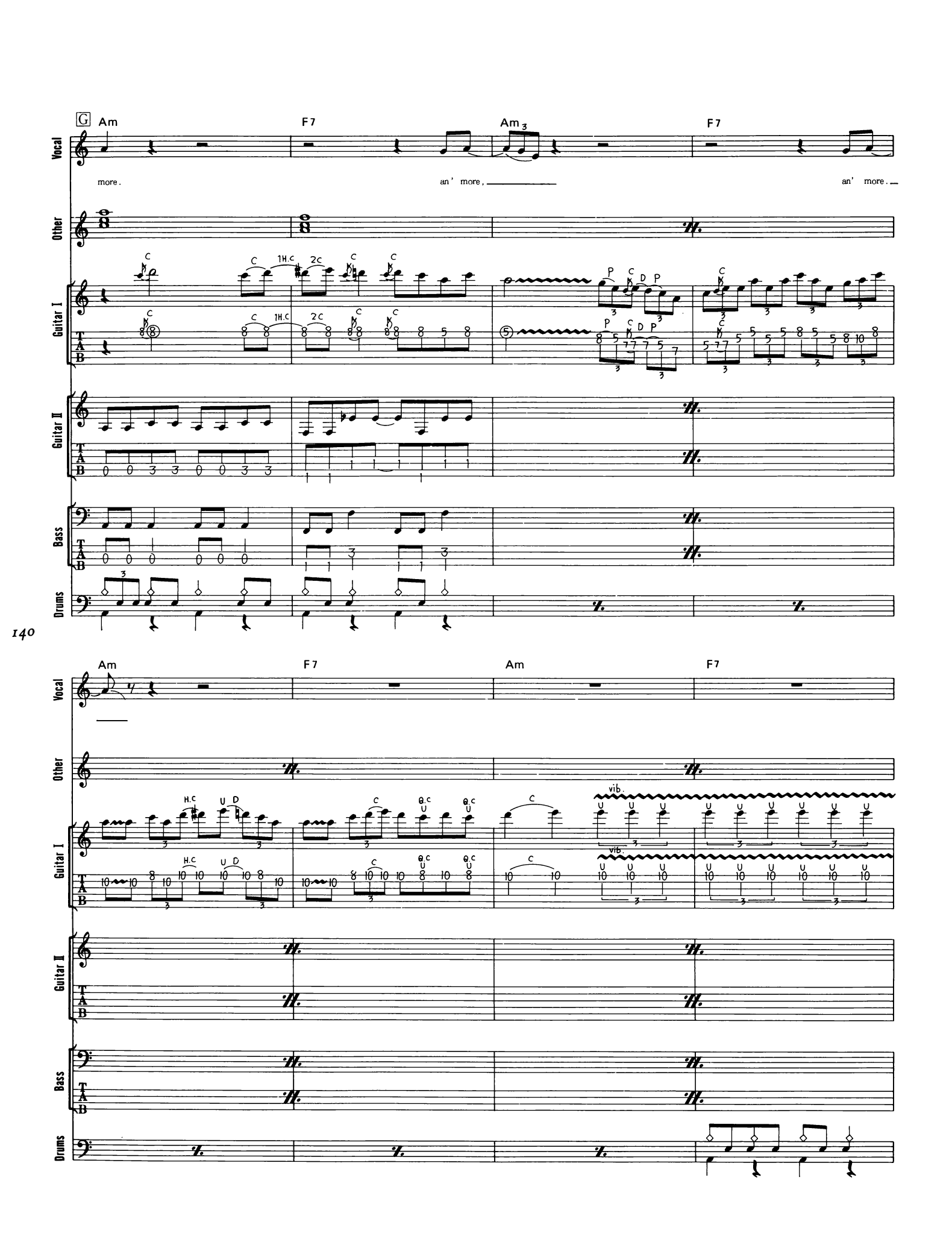

F7
Am
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
C
D
U
P
H
D.S.
135
Coda
Am
E
Am
F7 +9
nn - no more.
Good - bye my darl - in',

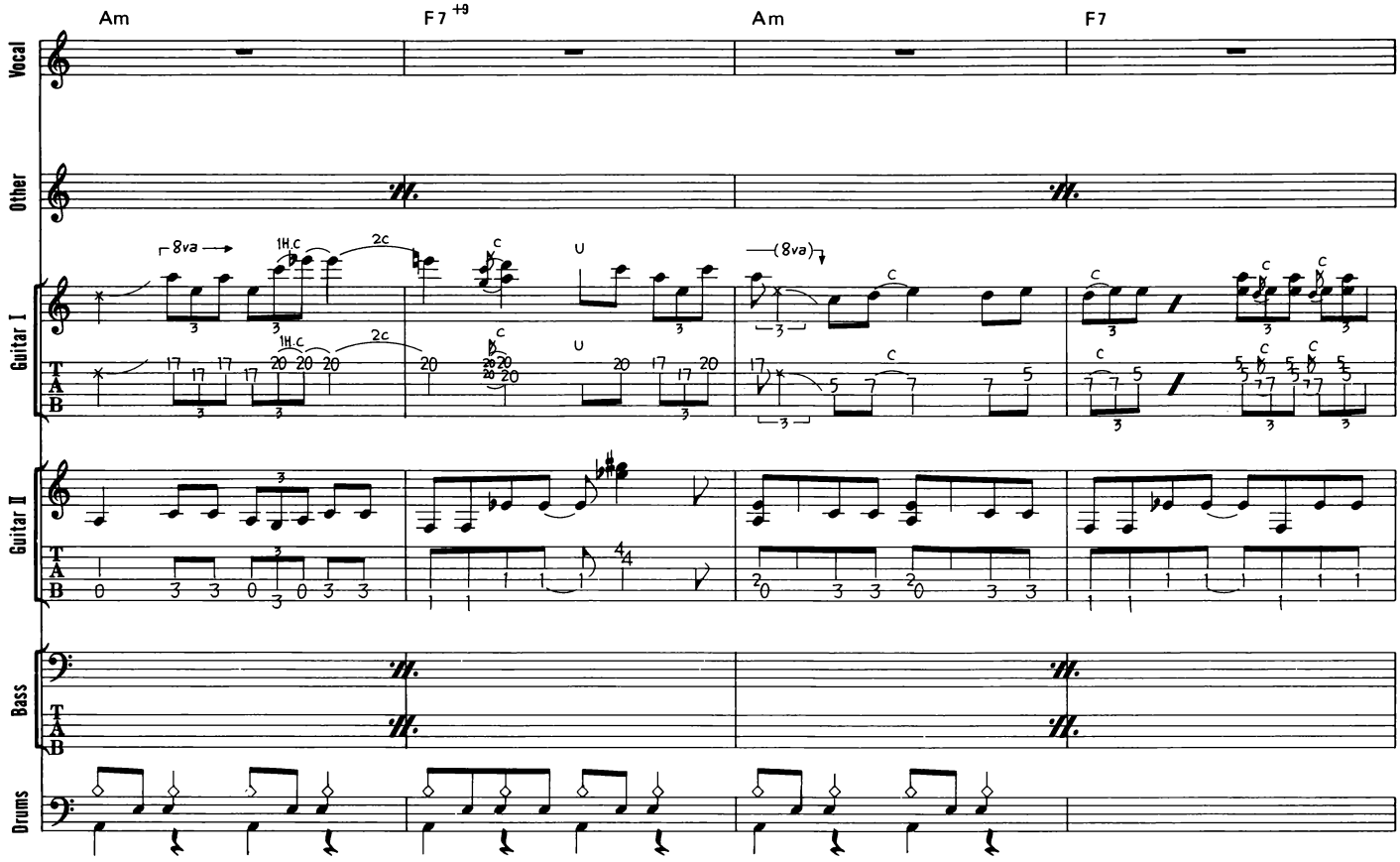

Am
F7 +9
Am
G
Vocal
ano-ther day has passed
For-get all those pain-ful mem-o-ries,
Other
Guitar I
Guitar II
Bass
Drums
136
F7
Am
our love's gon-na last.
<Piano>


F
Am
F7 +9
Am
F7 +9
Vocal
Come to me ba by. Come to me one
Other
<Organ>
Guitar I
Guitar II
Bass
Drums
Am
F7 +9
Am
F7 +9
more time Time we got mov in'? Aw, time to move on

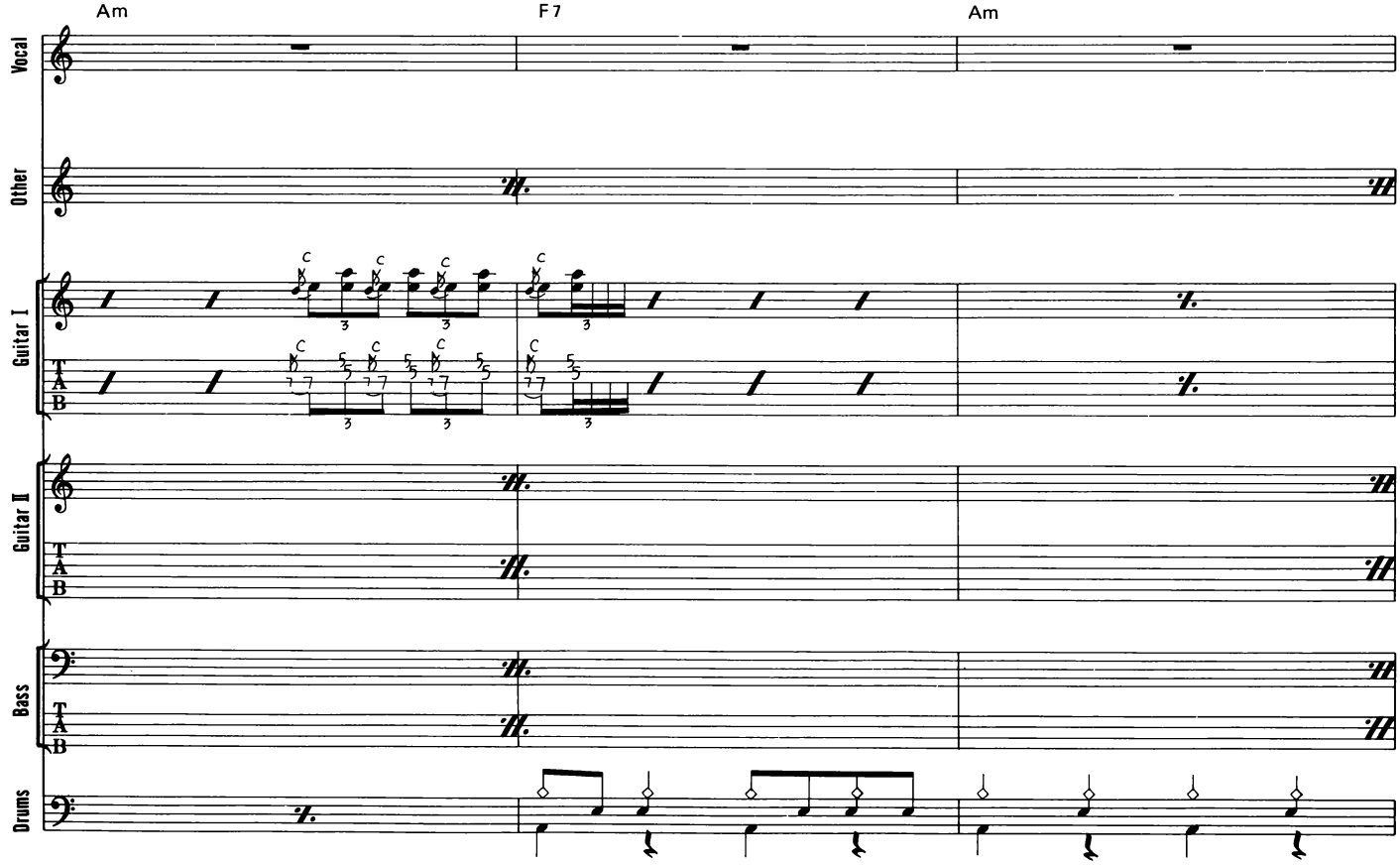

Am
F7 +9
Am
F7
Let's slide out the door
let's slide out the door
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
138
Am
F7
Am
F7
Ride our way home.
Ride our way home.
Vocal
Other
Guitar I
Guitar II
Bass
Drums

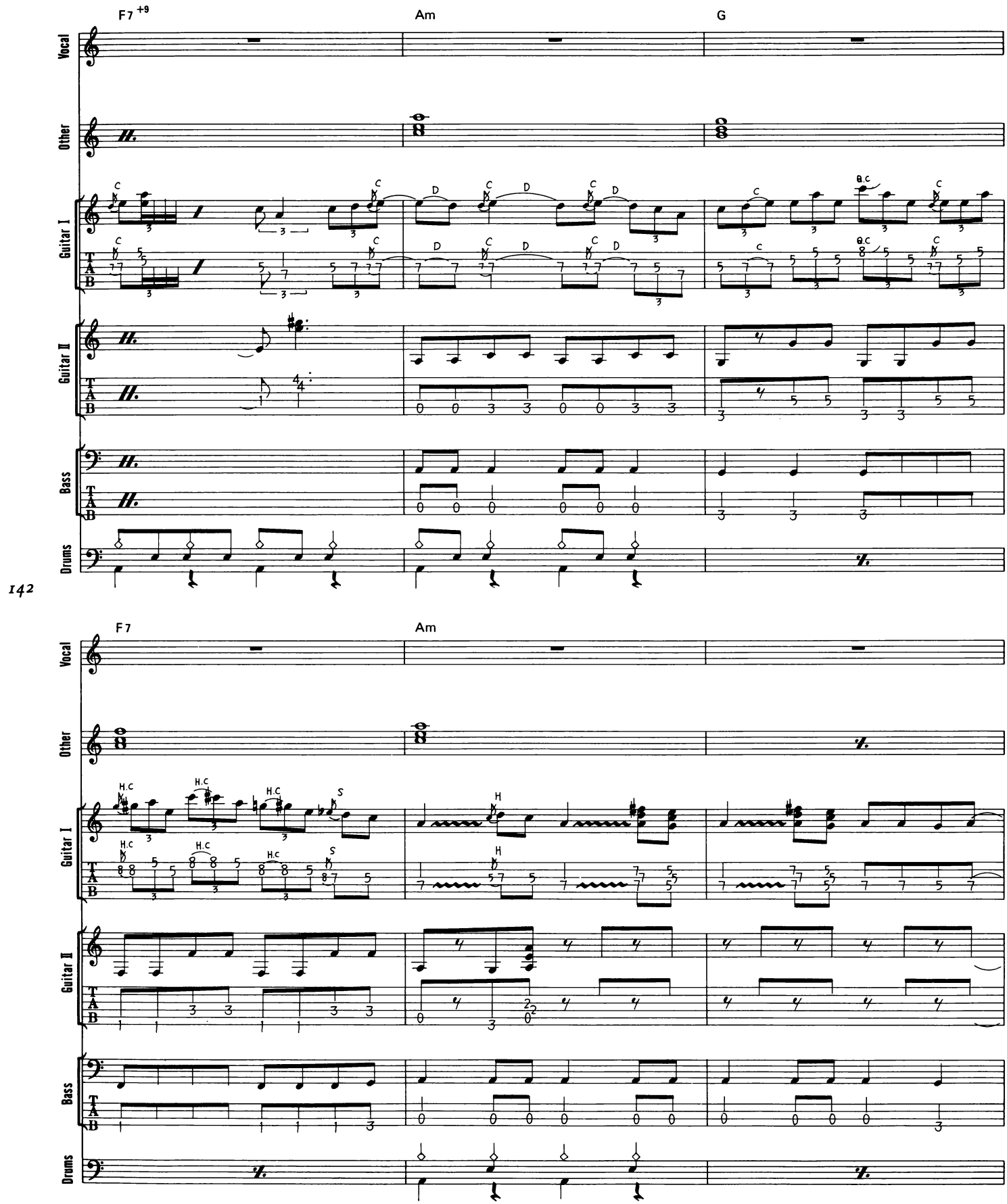

Am
F7 +9
Am
F7
Vocal
Let's go, let's go.
Let's go, let's go
Other
Guitar I
Guitar II
Bass
Drums
139
Am
F7
Am
F7
Let's go, let's go.
I've come back for

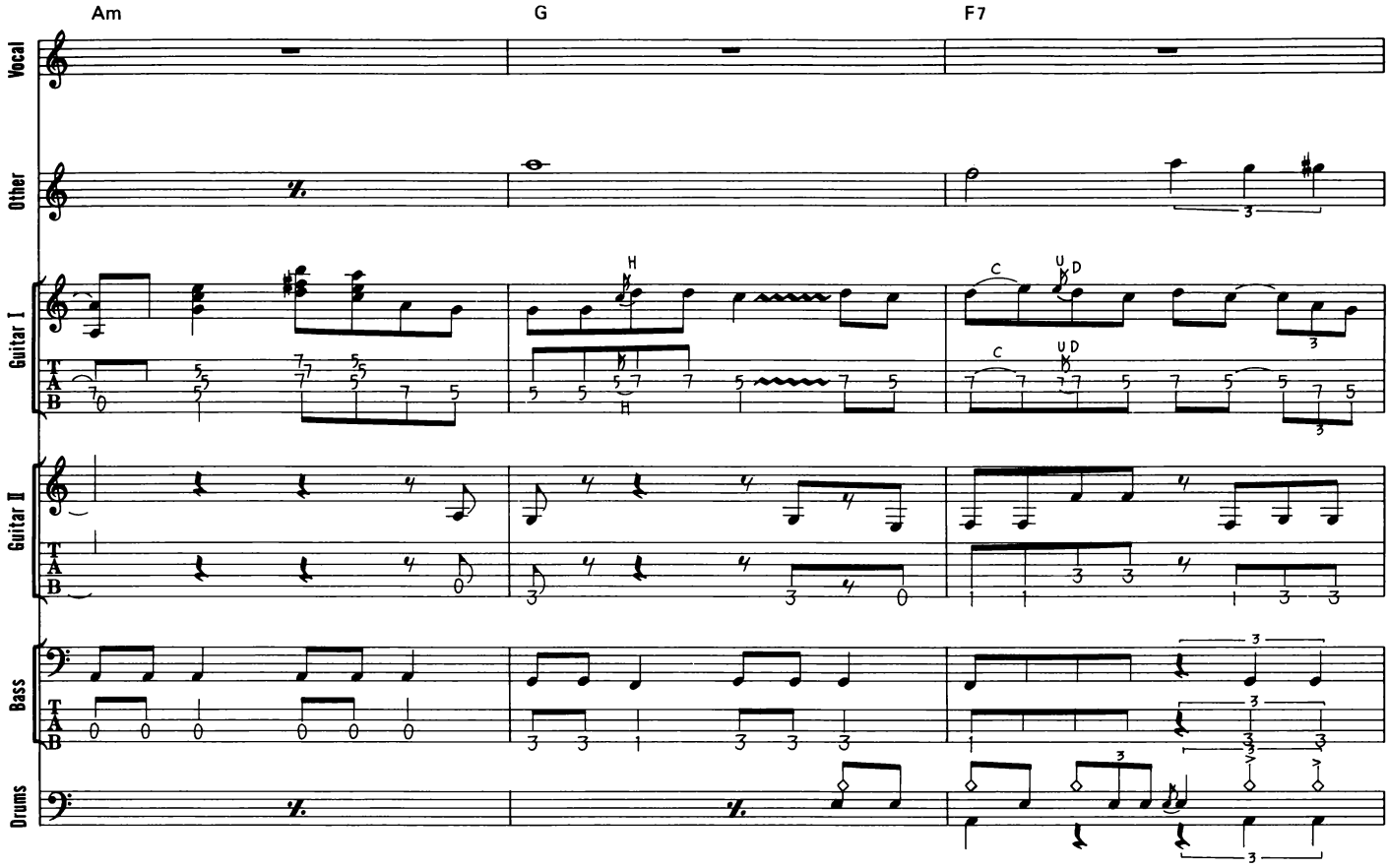

G
Am
F7
Am
F7
Vocal
more.
an' more,
an' more.
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
140
Am
F7
Am
F7
vib.


Am
F7 +9
Am
F7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
8va
1H,C
2c
C
U
(8va)

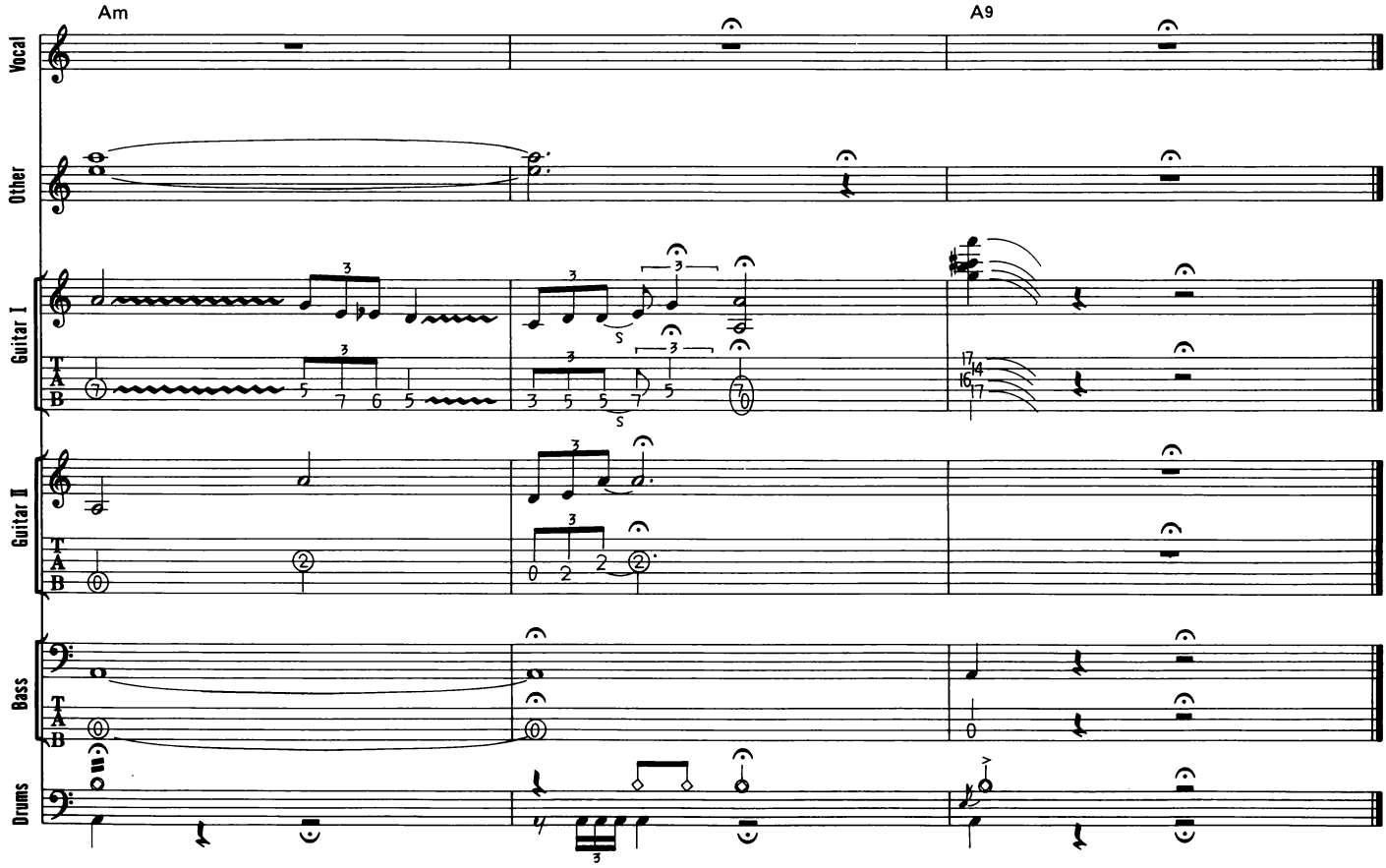



Am
F7
Am
Vocal
Other
Guitar I
Guitar II
Bass
Drums
C


F7 +9
Am
G
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
C
D
B.C
142
F7
Am
H.C
H
S


Am
G
F7
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
H
C
U
D




Am
A9
Vocal
Other
Guitar I
Guitar II
Bass
Drums
T
A
B
S

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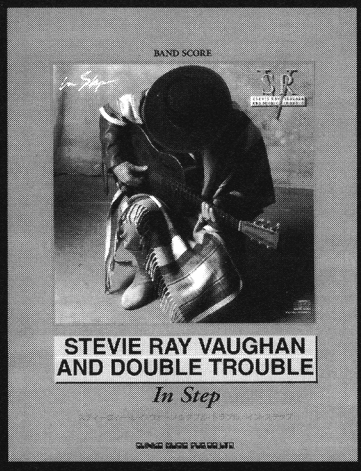
# BAND SCORE SERIES

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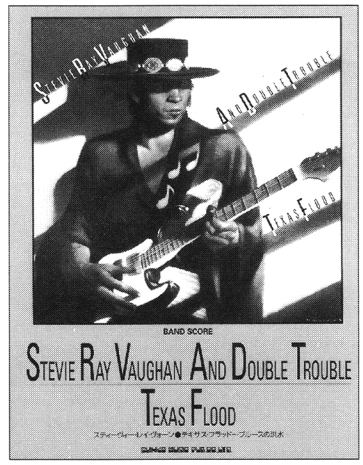


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